DECEMBER 15, 1940

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(*Continued on page 32*)

MUSICAL COURIER

An International Journal, Established 1880

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Notable Baton Guests Heard with Chicago Opera

Montemezzi Conducts His L'Amore dei Tre Re, with Grace Moore—Reiner Leads Rosenkavalier—Salome Heard Under Rodzinski

By RENÉ DEVRIES

CHICAGO.—New artists and conductors have appeared in unusual numbers with the Chicago Opera during recent weeks. Italo Montemezzi led his L'Amore dei Tre Re, with Grace Moore as a new Fiora; Artur Rodzinski conducted Salome, with Rose Pauly as the heroine; and Fritz Reiner took the podium for a brilliant Der Rosenkavalier.

We had much to be thankful for on Thanksgiving night. Salome was presented at the Civic Opera House in a manner deserving the highest encomiums. Artur Rodzinski, in his first operatic bow here at the conductor's stand, read the Richard Strauss score with so much eloquence that to many the music sounded more grandiose and more convincing than ever before. It takes a musician of the knowledge of Rodzinski to raise an opera orchestra to symphonic stature. Under his magic baton the men performed wonders.

Due to the sudden illness of Marjorie Lawrence, Rose Pauly was called upon at the last moment to sing the title role, in which she rose to instant favor. We have seen many a Salome on our stage, but Miss Pauly acquainted us with a personage not at all repulsive, though she conveyed forcefully the characteristics of a degenerate mind. Vocally she imbued her Salome with a thousand and one nuances, so that her success took the form of a real ovation. René Maison's portrayal and singing of Herod had so much to be admired that he justly shared first honors in the production. George Czaplicki imbued with vocal clarity and sonority the role of Jokanaan, in which the popular Polish baritone rose to new

(*Please turn to page 8*)

Metropolitan Opera Opens With Masked Ball Revival

Premiering its 1940-41 season with Verdi's Masked Ball, the Metropolitan Opera was filled on Monday evening, Dec. 2, with a vast audience altogether as glamorous as in past seasons. Festive spirit reigned in the auditorium and lobbies, and everyone seemed glad that the famous institution is enjoying a new lease of life now that it owns its own home and has been presented by the public with an assisting fund of over one million dollars.

Part of that money served as initial payment for the purchase of the house, and the rest went toward necessary renovations and refurbishments, including a new curtain of gold brocade. The chief other change is the removal of the second tier boxes, for which rows of fautueils are substituted. The so-called Golden Horseshoe loges remain, but only a few of the former subscribers reserve them for the season. Anyone now is permitted to engage available loges for a single evening. These new dispositions are part of the announced plan to make the Metropolitan a more democratic operatic center than in former years.

In physical appearance the opening event did not suggest any added degree of democracy, for the house and audience made a truly brilliant sight, fashionable and other well known persons being in large evidence, men and women appeared in gala attire, the society photographers were traditionally busy, and the entr'acte buffet and bar, run by the usual caterer de luxe, did a thriving business during the intermissions. All in all, an

(*Please turn to page 7*)

IN HONOR OF SIBELIUS' 75TH BIRTHDAY ← this bust, by his countryman, Vaino Altonen, is being shown during December in the Art Gallery of Carnegie Hall, New York.

LAURITZ MELCHIOR, Danish tenor of the Metropolitan Opera, and his petite wife, Kleinchen, do some early Christmas shopping. The eminent tenor has just begun his fifteenth year with the Metropolitan ↓

London's Music Defies "Blitz" And Its Terror

Musicians Feel the Brunt of Ruthless Bombings—Mozart Jupiter Symphony Saves Entombed Man

By HUGH LIVERSIDGE

LONDON.—Since my last encyclical we have had great upheavals.

While on my voluntary Air Warden duties, I have had some strange experiences. For instance, while attending to casualties in a flat which had been struck by a high explosive, in the dark, I stumbled over what I thought was a cabbage from a neighboring greengrocer's, only to find that it was someone's head!

While going round this district making sure that no one was trapped, I was absent-mindedly whistling the opening bars of Mozart's "Jupiter" symphony. I stopped whistling, and imagine my amazement when from a nearby basement I heard the movement continued by another whistler. His knowledge of music saved him discomfort, for he was rescued promptly.

After all this I went away for a night. Just as well I did. When I returned next morning I found half the square in which I live in ruins.

Jean Norris, the pianist, was having dinner in her country house when three incendiary bombs came hurtling through the roof. Shortly after, while at the same meal, a high explosive bomb came near her London flat and, later on, it was demolished.

Parry Jones, the tenor, has had half the road in which he lives knocked down.

(*Please turn to page 6*)

ANNUAL BOOKING ISSUE

RESERVATION NOTICE

The Musical Courier's Annual Booking Issue, to be published on February 1, 1941, will again be strictly limited in size. Under no circumstances shall we permit the Booking Issue to exceed 144 pages, in conformity with our policy of providing a compact, readable, easy-to-handle annual reference issue.

To avert repetition of last year's experience—we were obliged to decline more than twenty pages of advertising—may we urge you make space reservations at once, by wire or letter?

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Defauw Bows As Guest Conductor Of Bostonians

Belgian Leader Heard—Koussevitzky Men Give Novel Scores

By CYRUS W. DURGIN

BOSTON.—Désiré Defauw has at last been heard as conductor in this town. He directed—as the first of the Boston Symphony's guests this season—the concerts of Nov. 29 and 30. The diminutive Belgian made a very favorable impression with a program consisting largely of dance music—the suite of three dances from Cephalus and Procris by Grétry, as edited by Mottl, three dances from de Falla's ballet Three-Cornered Hat, and Beethoven's Seventh Symphony. His opening piece was that romantic but long-neglected symphonic poem by Cesar Franck, The Accursed Hunter.

New Yorkers already know the clarity, precision and dynamic nature of Mr. Defauw's work by virtue of his appearances with the NBC Orchestra a year ago.

(*Please turn to page* 22)

WGN Concerts Launch Series

With Sascha Gorodnitzki, brilliant young virtuoso of the keyboard, as its standard bearer, a new management enterprise, WGN Concerts, officially opened its new season by invading New York on Nov. 29. An audience which filled every available inch of space in Carnegie Hall refused to leave until literally forced to go when the lights were dimmed and the piano closed.

For Mr. Gorodnitzki the occasion was a dual celebration. Selected by WGN especially for the occasion, it was also the tenth anniversary of his debut in this auditorium and the fifteenth time he has played in Carnegie Hall.

Fellow artists, pianists, violinists, cellists, and representatives of the operatic and concert stages were present to greet the piano artist, who had made an eventful bow with the New York Philharmonic ten years ago.

(*Please turn to page* 13)

SASCHA GORODNITZKI

Opened the WGN Concerts season in recital.

Schönberg Violin Concerto Rouses Philadelphia Mirth

PHILADELPHIA.—The world premiere of a new violin concerto by Arnold Schönberg was given by the Philadelphia Orchestra under Stokowski, with Louis Krasner as soloist, on Dec. 7. The afternoon audience, slightly puzzled by the idiom of the work, mingled applause with a few laughs. A woman's voice was heard to exclaim at the conclusion, "Funny!" Thereupon Mr. Stokowski said sternly: "Would that lady like to go out?" He then made a plea to the audience to maintain an open-minded attitude on new music and described such a desire to give all a fair hearing as "American."

D. N.

May Johnson to Represent Storm Bull

May Johnson, who for the last five seasons has been the personal representative of Zlatko Balokovic, the violinist, announces that beginning this month she will act in the same capacity for Storm Bull, pianist.

Mr. Balokovic was in Chicago for several days recently when final arrangements were culminated. From this new combination the first announcement is to the effect that it is possible in the near future Mr. Balokovic and Mr. Bull will be heard in an all-sonata program.

Metropolitan Opera Engages Josephine Tuminia

Josephine Tuminia, St. Louis soprano, has been engaged by the Metropolitan Opera. The young coloratura soprano studied with Nino Comel and made her debut in 1936 with the San Francisco Opera as Gilda in Rigoletto. She appeared also with the Chicago and Cincinnati opera companies and in Venezuela, Porto Rico, Italy, Switzerland and Yugoslavia. Miss Tuminia has been heard on the radio and also in concert.

Moriz Rosenthal Celebration

To feature the seventy-eighth birthday of Moriz Rosenthal, on Dec. 19, his wife, Mme. Hedwig Kanner Rosenthal, has arranged a recital of her keyboard pupils at which the distinguished pianist is to be the guest of honor. The event will take place in Carnegie Chamber Music Hall.

Oscar Straus in U. S.

Oscar Straus, Viennese composer, who became a French citizen the day war was declared, arrived in New York on Dec. 4 with his wife. The composer, who is 70, was born in Austria.

Photo by Newspictures

LILY PONS BECOMES AN AMERICAN.

The opera soprano with her husband, Conductor André Kostelanetz (right) and Charles E. Pickett, clerk of the Federal Court, after she took the oath of citizenship in New Haven, Conn. The diminutive French artist made her first public appearance as an American on Dec. 8, when she sang Home, Sweet Home on her husband's radio program.

Francescatti Arrives

Violinist Says Marseilles Is Now Music Center

With captive Paris isolated from unoccupied France, the center of musical life has moved to Marseilles, it was reported by Zino Francescatti, French violinist, who recently arrived for his second American tour. Accompanied by Mme. Francescatti, the violinist had great difficulty, he said, in crossing into Spain. The violinist said that in Marseilles the concert season is flourishing with people coming great distances to hear music. The city also has become the center of radio activity and many new stations have grown up. Stars of the music halls and stage are appearing, and motion picture actors and actresses, with the Paris studios closed, are flocking there.

With a housing shortage in Paris and families sleeping in the parks and along the quais, Francescatti said, concertizing is at a low ebb. He had learned that the Société des Concerts du Conservatoire is trying to continue under Charles Munch. With nationalism rampant, he declared that second and third-rate opera performances are being presented at the Opéra, under Philippe Gaubert.

Mr. Francescatti said that John Alden Carpenter is probably the best known contemporary American composer in France. There has been no move, he said, to eliminate German works from French programs. The violinist and his accompanist, Otto Herz, Hungarian pianist, who toured with him last season, left for the Coast immediately. His first concert was on Dec. 10 in San Francisco. He reappears this season with the Chicago, Cincinnati and New York Philharmonic orchestras and plays with the Detroit, Rochester and Pittsburgh symphonies, in addition to his solo concerts.

Rochester Men and Westminster Choir in New Stokowski Work

ROCHESTER, N. Y.—The second Philharmonic Orchestra concert featured the Westminster Choir, John Finley Williamson, director. The *a cappella* works sung by the choir under Dr. Williamson included the world premiere of Leopold Stokowski's Negro Fhapsody, and several encores.

The Stokowski composition is a free arrangement of several Spirituals. Frequently the themes are given to solo voices, while the choir sings a wordless accompaniment. A new orchestral work led by Iturbi, Espanharlem by William Reddick, took the audience by storm. The composition is based on Spanish and Negro dance rhythms "native" to Harlem and is brilliantly orchestrated. The composer rose to acknowledge applause. The concert closed with the rarely heard Choral Fantasie in C Minor for piano, chorus and orchestra by Beethoven.

L. F.

Marion Talley Will Tour

Marion Talley, who made her debut with the Metropolitan Opera in 1926 at the age of 19, has signed a two-year contract with F. C. Coppicus and F. C Schang, of the Columbia Concerts Corporation, calling for appearances in the United States, Canada, Cuba and Mexico. Mr. Schang said Miss Talley will start a tour next summer or in the fall. Miss Talley retired from the concert field in 1929 but made a re-debut in 1933 with the Chicago Opera. In 1935 she starred in a motion picture and until two years ago appeared briefly in radio and concert.

Enesco Safe in Roumania

Georges Ernesco, Roumanian conductor, is safe in his native land, according to a cable just received from abroad by his management, Willmore & Powers. Friends of the conductor in this country have been anxious for his safety during the recent "purge" and inquiries were made at the State Department. It is pointed out that Enesco has always held aloof from politics; also that his international eminence as an artist would probably safeguard him. Mme. Enesco, a Roumanian princess, has recently been quite ill, it is understood by friends.

34th Bethlehem Bach Festival to Open May 16

BETHLEHEM, PENNA.—Rehearsals in preparation for the 34th Bethlehem Bach Festival, to be held on May 16 and 17, have begun with ninety per cent of last year's choir enrolled. To this number Director Ifor Jones has added forty-five new members.

The Friday sessions will be devoted to seven cantatas, three of which are new to Bethlehem. On Saturday, as has been the custom since its inception, the Mass in B Minor will be given in its entirety.

Canada Beckons to American Artists

Toronto Is Centre Of Rich Territory

By CHRISTOPHER WOOD

Photo by Herbert Nott
CHRISTOPHER WOOD

TORONTO, CAN.—The seventh and most successful summer season of Promenade Concerts presented by the newly-named Toronto Philharmonic Orchestra came to a close recently. One extra concert was given a week later, for the benefit of the Canadian Red Cross, which received from the orchestra a sum of about $4,500. For this concert all services were given gratis; the players, the conductor, the guest artists — Jean Dickenson, soprano, and John Carter, tenor — all participated to present a superb program, which was arranged to represent the British Empire and the countries under the oppression of Germany. The Varsity Arena, in which these concerts are held, was packed from the girders of the roof to the floor, as it has been on many previous occasions, the crowds often exceeding 7,500.

Promenades Draw Throngs

The Promenade Concerts were started in 1934, more or less experimentally. The stage of experiment is long since past, however, and the vigorous and untiring efforts of the conductor, Reginald Stewart, the able management of Ernest Johnson, and the fine playing of the orchestra, the personnel of which is about one hundred, have created in Toronto a public desire for great symphonic music. Twenty-four concerts were given this season on Thursday evenings of each week from May to October, and the audiences averaged 5,000, a slight increase over last year. This is particularly encouraging in consideration of war conditions.

The Toronto Philharmonic Orchestra is supported by ticket sales, broadcasting, and by the assistance of the Toronto Summer Symphony Association, a voluntary group which has made invaluable cash contributions during the past few years, a very necessary help in view of the low prices charged for admission.

Among the guest-artists who have appeared this season are Percy Grainger, Gladys Swarthout, Arthur LeBlanc, Ruth Markus, Margaret Brown, Orrea Pernel, Mieczyslaw Münz, Gregor Piatigorsky, James Melton, Herta Glaz, and Anne Jamison.

A number of Canadian first performances were given this season including several works by Albeniz, the Durieux arrangement of Bach's well-known Chaconne, and Crown Imperial, by William Walton, which was the first performance anywhere on this continent.

In spite of war conditions it is confidently expected that next season will be even more successful; for it is more and more widely realized that in wartime more than ever we cannot do without music.

Symphony Orchestra's Series

There is no "off" period for orchestral music in Toronto. Within two weeks after the last Prom Concert the first concert of the Toronto Symphony Orchestra, under the baton of Sir Ernest MacMillan, had been presented. Massey Hall, in which these concerts are held, was completely filled with an audience that forgot its Toronto reserve and applauded vociferously. The program was one of unusual interest including the seldom performed Harold in Italy by Berlioz, and a new work for viola and strings by a young Canadian composer, Godfrey Ridout. William Primrose was the guest soloist for these two works, and was warmly received. Ridout's Ballade for viola and string orchestra made a great hit with the audience, and the composer received the applause with Mr. Primrose and the orchestra on the platform. At the second concert of this organization, Norman Wilks, pianist, was guest artist, playing Beethoven's C minor concerto. The latter half of the program, which was broadcast, was devoted to Elgar's First Symphony and Pomp and Circumstance March, No. 2.

47th Season Finds 300 New Subscribers

This season is the forty-seventh of the orchestra's existence, and promises to be one of the best in history. Three hundred new subscribers have taken series tickets, and there is now hardly a seat to be had. Massey Hall, the permanent home of the orchestra, seats over 2,500

(*Please turn to page* 16)

Photo by Col. Bays, Sydney

WITH SIR THOMAS BEECHAM THROUGH THE MOVEMENTS OF A SYMPHONY.

The conductor, who toured Australia recently under engagement to the Australian Broadcasting Commission, will fulfill guest engagements in several Canadian cities and in the United States this winter.

SIR ERNEST MACMILLAN,
conductor of the Toronto Symphony Orchestra.

Photo by Pringle & Booth, Ltd.

REGINALD STEWART,
conductor of the Toronto Philharmonic Orchestra.

Photo by Ashley & Crippen

Western Canada's Cities Thriving

By JOSEPH A. WHITMORE,
Vancouver, B. C.

Any discussion of music in Canada at this time is directly concerned, of course, with wartime problems. The war itself has unquestionably stimulated musical appreciation and activity in every province in the Dominion, but nowhere more than in the Western Canadian Provinces.

The past three years have seen a tremendous increase in the number of artists and attractions booked through American impresarios for Canadian audiences, and while it is conceded that the War has, in a sense, brought to every Canadian a realization that music must play a paramount part in daily life, the radio, yearly festivals, symphonic and concert seasons and local attractions, have all helped to make us more musically conscious and to create a demand for more and more "live talent."

One wartime factor of inestimable benefit to Canada is that many outstanding English musicians have taken up permanent residence here. In British Columbia alone, Arthur Benjamin, pianist, conductor and composer, and John Goss, baritone, are already making their respective influences felt in the musical and cultural community.

American Artists Welcomed

People are hungry for good music and are 100 per cent receptive to great artists who come to us every year from the United States. Miss Lily Laverock, who for many years has brought the musical great to Vancouver, and the Hilker Attractions under the able management of Gordon Hilker, state that the 1940-41 season will be by far the most active in Western Canada's musical history.

While understandably anxious to stimulate all local talent, imports must of necessity come to us from the United States. Every indication points to the fact that the demand will increase from year to year. Bookings made for the

(*Please turn to page* 16)

Sigma Alpha Iota Reports Important Growth in Scope

Musical Fraternity's National Convention in Los Angeles, Aug. 9 to 13, Will Feature Native Music

(Illustration on Cover)

"Approximately 100 more musicians were initiated into chapters of Sigma Alpha Iota in 1939-40 than during the previous year," said Gertrude Evans, national president, when summarizing to a Musical Courier representative the recent growth of that very vital music fraternity for women.

"During the school year," continued Miss Evans, "chapters gave 561 programs, of which 125 were open to the public, 55 featured the works of American composers, and 24 chapters sponsored guest artists in concerts. Several chapters also presented radio programs under the sponsorship of S.A.I. The fraternity holds membership in the Women's National Radio Committee, headed by Mme. Yolanda Mero Irion, a national honorary member. Mrs. Morris Dunn Jackson of New York is the official S.A.I. representative on this committee."

"What does S.A.I. do for students in regard to scholarships?" Miss Evans was queried. "The fraternity," she said, "has sponsored through the various chapters, many scholarships for students. We maintain a National Students Aid Fund. Members in the junior and senior classes needing small amounts to finish their college course may borrow money at a very low rate of interest. Many chapters also sponsor local scholarship awards. Some of them are limited to members, and others are awarded under the auspices of the school."

Miss Evans then went on to tell of the participation of S.A.I. in the convention of the Music Teachers National Association in Cleveland Dec. 28 to 31. Dec. 30 the local alumnae will hold a luncheon for all members attending the convention. Mrs. Gordon S. Anderson, president, and Mrs. C. Merrill Barber, chairman of convention activities will be in charge. S.A.I. also takes part in the Music Teachers National Conference and the Convention of the National Federation of Music Clubs.

GERTRUDE EVANS,

President of Sigma Alpha Iota, and (right) Pan's Cottage, which the sorority maintains at the MacDowell Colony.

"And what about the next national convention of S.A.I., Miss Evans?"

"That," was the reply, "will be held in Los Angeles on August 9 to 13 at the Ambassador hotel in Los Angeles. The ambitious program we are preparing includes the presentation of four nationally knowns artists in concert, a Day at the Hollywood Bowl where S.A.I. will be hostess at the Bowl Breakfast and attend the evening performance, a Vesper Musicale, banquets, business sessions, a series of Province Sings and special sessions for patroness and honorary members and for the alumnae. An additional feature will be musicals for patroness and honorary members. As you know, Mrs. Leiland Atherton Irish, active in the work of musical organizations on the Coast, is an honorary member of S.A.I. Arrangements for the National Convention are in charge of Mrs. D. D. Rasco, national first vice-president, of Santa Monica, who is national convention chairman. She is assisted by Leone Hicks Tryon, Delta Province president, and Lena Moon Morgan, associate editor of Pan-Pipes, co-chairman, and Mrs. Frank Geimer, national treasurer, all of Los Angeles."

Just as Miss Evans was leaving the Musical Courier representative in company with Sue Sullivan to attend the Inter-Fraternity Banquet at the Hotel Commodore, she reminded the Musical Courier representative of the very interesting contest which is being sponsored by S.A.I. This string award competition is open not only to members of the fraternity, but to all women composers. Thus Sigma Alpha Iota is furthering the cause of music in America.

London Musicians Defy "Blitzkrieg"

(Continued from page 3)

George V. Harten, the pianist, had four bombs in his square, two of which did not explode.

Another air raid victim is Boyd Neel, the conductor. At a Sunday concert at the Wigmore Hall, sponsored by C.E.M.A., he conducted in the only suit which he had been able to rescue, by using a pickaxe, from the ruins of his house.

Despite the conductor's vicissitudes the Boyd Neel String Orchestra played admirably. Their performance of Handel's Concerto Grosso No. 11 and Mozart's charming Divertimento in D could hardly have been bettered. Benjamin Britten's Simple Symphony, as always, had a piquant flavor.

Among the well-known musicians I saw in the audience were Ivor Newton and George V. Harten. As at the National Gallery Concerts a most delightful, cheerful spirit of camaraderie prevailed. Everyone was joking about their experiences and remarking that after six weeks of intensive efforts at bombardment London is still comparatively untouched. Boyd Neel even made light of the fact that his beautiful grand piano had to be temporarily lodged in the garden!

National Gallery Carries On

In the Air Raid Shelter beneath the National Gallery, the concerts organized by Myra Hess continue their triumphal way between the hours of 1 and 2 p.m.

On a recent Monday, Kathleen Long, pianist, gave a pleasing program of works by Couperin, Rameau, Bach, Schubert, Debussy and Ravel—a musical menu with something in it to suit all.

Dino Borgioli, tenor, showed his artistry in songs by Gluck, Mozart, Liszt, Brahms and Pizzetti. Ivor Newton was the always admirable accompanist.

Myra Hess, pianist, led Marjorie Gunn, violinist, and Ivor James, cello, in trios by Haydn and Brahms.

Although the concerts continue to be very well patronized, due to the reduced size of their new venue, the air raid shelter, they are becoming more in need of support by friends who understand the magnificent work they are doing.

Photo by Cosmo-Sileo

YEHUDI MENUHIN SIGNS FOR SOUTH AMERICAN TOUR.

Left to right, Moshe Menuhin, the violinist's father; Jack Salter of Evans and Salter, his managers; the young American violinist; and Bernardo Iriberri, of Buenos Aires, South American impresario who arranged the tour following the conclusion of his concerts in April in this country, as reported in the last issue. The contract was negotiated through the newly established South American Division of Columbia Concerts.

EUGENIA BUXTON

Eugenia Buxton in Sigma Alpha Iota Radio Series

The program of Sigma Alpha Iota over WNYC on Nov. 30 featured the American pianist, Eugenia Buxton in compositions of Scarlatti, Chopin, Brahms, Scriabine and Dohnanyi. The series, originated last May under the auspices of the New York headquarters with Laura Nell Thrift the director, includes weekly programs featuring members of the fraternity.

Pianists, singers and violinists have been presented and there have been solo performances by French horn, oboe, cello, viola and clarinet players. Artists heard thus far have included Gladys May del Busto, Alice Blengsli, pianists; Julia Smith, composer-pianist; Carroll Glenn, Carméla Ippolito and Eugenie Limberg, violinists; Frances Sebel, Roma Swarthout Slaughter, Helen Marshall, Astrid Fjelde, Leonora Corona, Hilda Ohlin, singers; Jeannette Scheerer, clarinetist, and Mary Hill Doolittle, cellist.

During the station's American Music Festival, the programs of Feb. 15 and 22 will be devoted exclusively to works by members of Sigma Alpha Iota.

New Impersonations Feature Metropolitan Opening Week

(Continued from page 3)

impartial observer might be impelled to feel that the opening night of the Metropolitan Opera still remains the most fashionable function of the Winter in New York. Also he would believe that the million dollar fund donated by the public has been wisely and effectively spent by general manager Edward Johnson and his affiliated directorate.

A Masked Ball Restored

Probably with a view to furnishing something not too familiar, the premiere performance was a restoration of Verdi's A Masked Ball which had not been heard at the Metropolitan previously since 1916. Doubtless Johnson was influenced in his selection also by the fact that the opera furnishes abundant opportunity for display solo singing, massed choral effects and bright stage scenery and costumes. Another element offered something of a novelty, for hitherto the Metropolitan had used the amended version of the libretto with the scene laid in Boston, but on the present occasion the action took place in Sweden as originally authored.

Lavish and tasteful new decorations and costumes, at a total cost of about $12,000, met the eye throughout the evening and raised the hope that the same advantages might extend also to the other works to be heard later on.

Ettore Panizza, the conductor, had a really outstanding cast to help him perform the old-fashioned opera with its incredible plot and oftentimes faded music —excepting a few exciting numbers that still have arresting melodies and typical Verdian spirit.

Jussi Bjoerling, Swedish tenor, as Ricardo, achieved much seductive singing, artistically restrained and smoothly delivered, but he did not fail to show euphonious power when the high tones came his way. Zinka Milanov (Amelia) also has enough vocal volume and kindling sweep of temperament, but occasionally overstresses tone. Alexander Sved (Renato), making his Metropolitan debut, revealed a baritone organ of range and warmth. He made his singing of the fine aria, Eri tu, an impressive feature of the evening Kerstin Thorborg (Ulrica) was as usual a singer of insight and an actress of fiery intensity. Stella Andreva performed the florid passages of the page, Oscar, with nice exactitude. Messrs. Gordon and Moscona were the sharply-etched duo of conspirators. (But why are they programmed as "Samuel" and "Tom," now that the scene again is in Sweden?) The orchestra left nothing to be desired on the score of accuracy and agreeable sound. The applause at all times measured up to the Metropolitan standard of warmth.

Die Walküre on Second Night

Wagner made his bow on Wednesday evening, Dec. 4, when Erich Leinsdorf led Die Walküre, and gave a notable reading that emphasized lyricism as its most marked feature. He kept the melodic line expertly in evidence, and avoided every temptation to top the singers with his orchestra.

Kirsten Flagstad was the Brünnhilde and had a riotous welcome, as did Lauritz Melchior, the Siegmund. Flagstad, with voice in best estate, gave generously of her gorgeous tones, and meaningful acting. Melchior too spared himself not at all in full throated and eloquent outpouring of the love and woe of the hero.

Julius Huehn registered with an uncommonly interesting histrionic study of Wotan, discarding much of the artificial posing and strutting that seemed to have become routine with the role at the Metropolitan in former seasons. Huehn lacks a bit in sheer tonal power for some of the climaxes but nevertheless makes them striking through dramatic delivery. His Farewell was irresistibly affecting. It is good too, to see a tall and flexible figure as the imposing god. Helen Traubel, magnificently opulent in voice, and thoroughly at home in Wagnerian style, scored strongly as Sieglinde. She was consistently in the picture with her more experienced colleagues.

Emanuel List did his now established adept interpretation of the grim Hunding, but wore a reddish beard instead of the black bush usually affected by incumbents of that role. The change is good, for it allows better view of facial play. Karin Branzell, regal in height and manner, made outraged Fricka seem a real personage, and sang with plentitude and smooth texture of tone.

It is sad to record that some of the scenery in the production might well be subjected to the improvement affected in other departments at the Metropolitan.

Madam Butterfly Sung

Puccini's always tuneful and moving Madam Butterfly came to hearing at the Dec. 5 evening performance, with Licia Albanese as Cio-Cio-San. She does a delicate and attractive characterization, looks pretty, and vocalizes sweetly although too sparingly now and then for the weight of the orchestration. Charles Kullman was the youthful looking Pinkerton, personified him with romantic fervor, and managed the music admirably. John Brownlee, as Sharpless, gave the role full due of tenderness and vocal polish. Irra Petina was an excellent Suzuki, and others who aided in an exceptionally artistic performance were Messrs. De Paolis, Cehanovsky and Gurney. Gennaro Papi and his baton held the orchestra and stage in close communion and did well by Puccini's enduringly appealing score.

Risë Stevens Sings Delilah

Friday night saw Saint-Saëns' Samson et Dalila back after three years' absence, with a new temptress in Risë Stevens. The American singer strove with her usual keen intelligence to make of the role a more attractive and consistently malignant creature than is often presented. Her costumes suggested Hollywood influence, the acting in the seduction scene of the second act also, but while the voice was evenly produced and darkly colored, the amplitude of tone that marks the traditional Delilah has to await further development of this fine singer's resources. She won resounding ovations.

René Maison, a substantial, sympathetic but hardly heroic Samson, sang a finely sensitive and earnest performance, stylistically perhaps the chief ornament of the evening. He scored particularly with the Mill Scene, a moving piece of work. Julius Huehn gave dramatic force to the High Priest of Gaza, if not always the richest of accents. Nicola Moscona's virile voice was stirring in the Old Hebrew's role, and Norman Cordon was efficient as Abimelech. Three debuts in minor roles were those of Emery Darcy, American tenor, as a Messenger, John Dudley, Australian tenor, and Arthur Kent, native, baritone, as two Philistines. They appeared only briefly in an ensemble in which they had little to do.

The ballet divertissement for the Bacchanale scene had some imagination of conception, but was poorly realized. In fact the general freshening of scenery and stage direction under Desiré Defrere provided little of memorable quality, and the final collapse of the temple certainly needed more realism. Wilfred Pelletier conducted a performance middling to good on the musical side, the chorus showing able training under Fausto Cleva.

HELEN TRAUBEL, left and MRS. AUGUST BELMONT at the final lecture in the Metropolitan Opera Guild's series at the Hotel Pierre. The American soprano was presented with a bouquet of American Beauty roses by Mrs. Belmont, chairman of the guild.

Photo by James Abresch

Bohemians to Honor Kreisler

The Bohemians (New York's club of musicians) will give a dinner at the Waldorf-Astoria Hotel in honor of Fritz Kreisler on the evening of Dec. 22. Prominent artists are to provide the program of music. Carl Deis is in charge of the entertainment and other arrangements.

← **GRACE MOORE AS LOUISE,** the role in which the American prima donna opened her Metropolitan Opera season on Dec. 11.

Wide World Photo

→ **PAUL ALTHOUSE, ELEANOR STEBER and ERICH LEINSDORF,** at a reception accorded the new Metropolitan Opera soprano, by her Wheeling, W. Va., friends following her debut as Sophie in Rosenkavalier under the Leinsdorf baton. Mr. Althouse, Metropolitan Opera tenor, is Miss Steber's teacher.

Chicago Opera Continues Brilliant Series

(Continued from page 3)

heights. Likewise worthy to figure in so distinguished a cast was the Herodias of Karin Branzell, ably sung and acted. This was all the more remarkable since Mme. Branzell went on despite a sprained ankle, it was reported. William Wymetal's *mise-en-scène* gave evidence that a master artist had conceived the stage pictures and each minor role was capably enacted.

The Board of Education Friday night series at half tariff has been the talk of the town since the beginning of the season, as for the first time in more than six years the popular priced performances have been presented with stellar casts and the public, realizing the import of the productions, flocks to the Civic Opera House at each bargain night. A sold out house was on hand to hear a repetition of Falstaff in English with the identical cast heard previously.

Manon was repeated with the same artists heard before save for the role of the Chevalier Des Grieux, which fell to the lot of Tito Schipa. The master singer among lyric tenors has not been in such great vocal estate in the past ten years as when he breathed with dulcet tones Le Reve and with dramatic and glorious accent the Ah fuyez.

Montemezzi Leads L'Amore dei Tre Re

A performance deserving to be written in golden letters was that of L'Amore dei Tre Re with the composer, Italo Montemezzi, occupying the podium; Grace Moore appearing for the first time as Fiora and having as vis-a-vis Charles Kullman. Miss Moore, who had the good fortune of coaching the role with the composer himself, invested the part with ideas all her own. A brainy woman, her conception is not that of a shy princess of a medieval era but of the principal protagonist in one of the most gruesome triangles of music drama. Hers is a woman of passion who cares not a rap who knows of her love for Avito and whose indifference towards Manfredo leaves no doubt in the mind of the spectators as to her illicit affection. Nor is she afraid of the blind king, Archibaldo, as from the first she taunts him to such an extent that one can forgive the old man for finally strangling her in a moment of frenzied rage.

If Miss Moore's portraiture differed immeasurably from other Fioras, likewise her singing carried the note of every human emotion expected from so dominant a creature and so often missed by her predecessors. In years gone by Miss Moore was rightfully classified as a lyric soprano, but the voice has grown so considerably in power that today she can well essay dramatic soprano parts and in the duet with tenor Kullman she poured forth tones of sublime beauty and powerful dimension.

Mr. Kullman has given us many proofs of his knowledge of the stage but we had to wait for his Avito to admire to the full his complete understanding of the great lover. Handsome of mien, he carries himself with nobility and that assurance is reflected in his singing to a marked degree. Lazzari's Archibaldo has often been praised and it still remains an object of admiration.

Unlike most composers, Italo Montemezzi is a conductor who knows how to bring out the beauties contained in a score and he made his own scintillate with brilliance and potency besides giving the best of support to the singers.

Reiner Directs Rosenkavalier

When the season comes to a close we are certain that among the outstanding spectacles those of Salome, Don Giovanni and Der Rosenkavalier will be accorded places of honor. Indeed it has been many years since the Richard Strauss opera comique has received so distinctive a performance as when given with Fritz Reiner directing an opera here for the first time. Reiner is the kind of conductor known as a martinet; either he has to get what he wants or he will not do the job. This explains why we had not heard from him as an operatic maestro in the past, though offers had poured in for his services during the Longone regime. Having at his disposal an enlarged orchestra, Reiner was able to make it sing with as much tonal beauty and colorful nuance as he obtained successful results from the entire ensemble on the stage.

Maria Hussa, making her first appearance in opera here as Princess von Werdenberg, showed herself an artist to be reckoned with and a singer of no small ability. The voice of tender tinge is used by its gifted possessor with marked ability and through her interpretation she must rightfully be considered a bright luminary in a cast that counted many stars. Margit Bokor, called at the last moment to substitute for Risë Stevens as Octavian, is a singer to our liking and one who can wear the travesties with elegance. Though her voice is of rather small dimension, she guides it so well that it carries easily way back into the vast auditorium. Another capital artist is Marita Farrell, who replaced on short notice Miss Bokor as Sophie. Having arrived from New York in the morning, Miss Farrell sang the part as though she had rehearsed it for weeks and made a hit all her own. Emanuel List created as fine a character study of Baron Ochs as could be found anywhere and his entourage made their respective bits stand out with importance.

Pons Scores as Gilda

Rigoletto with Lily Pons as Gilda could be given three times a week and the sold out sign would have to be hung up. As it was, the Civic Opera House was sold out for her first appearance as the hunchback's daughter in quite a few years. Though Rigoletto has not been one of the season's outstanding successes, with Miss Pons it became a highlight of the six weeks series. Though young in years Miss Pons must have drunk of the waters that made Ponce de Leon famous, for annually she looks younger and the voice retains that youthful freshness that captivates the ear as her appearance does the eye. What can be written today that has not been said before is that her technic disarms criticism and that the purity of her song and her extraordinary breath control stun even more than upon her debut in Chicago. As a matter of record only, we chronicle her overwhelming success not only after the Caro Nome, when the auditors shouted their bravos, but at the conclusion of each act, when they whistled their approval frantically. No tenor has achieved quicker popularity here than the American, Charles Kullman, and he gave reason to rejoice to those who admire good singing. Mr. Sved repeated his powerful Rigoletto and the balance of the cast were more than satisfactory in their respective roles.

A repeat performance of Don Giovanni, the season's second Carmen and the third Traviata were well attended, especially the Verdi opera with attractive Helen Jepson as Violetta, Attilio Baggiore making his reentry after eight years as Alfredo and George Czaplicki singing the music of the elder Germont. Baggiore has gone far in his art since last heard in opera. He may have lost considerably in

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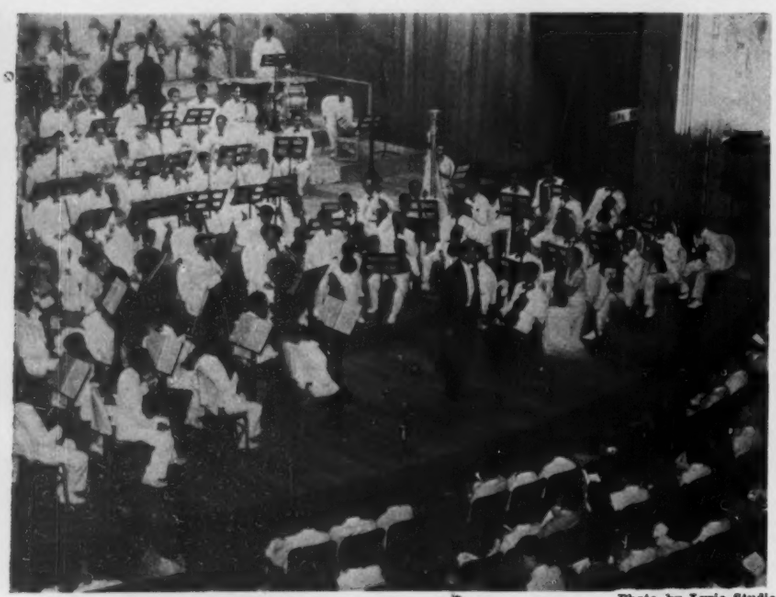

THE MANILA SYMPHONY ORCHESTRA and Herbert Zipper, its conductor.

Photo by Lyric Studio

"Salzburg of Far East" Founded in Philippines

Manila Symphony Organizes Festival at Baguio

MANILA, P. I.—The Manila Symphony Society was founded in 1932 by its first conductor, Dr. Alexander Lippay who passed away in 1939. He was succeeded by Herbert Zipper, now entering his second season as leader.

Mr. Zipper's task was threefold: first, to extend the activities of the Manila Symphony Society beyond Manila proper; second, to found a concert chorus, and to educate the audience to the love of the greatest masters. He has actually succeeded in making Mozart's Jupiter and G minor Symphonies a greater "success" than the Bolero of Ravel and the Danse Macabre of Saint-Saëns.

Using the slogan "Salzburg of the Far East," Mr. Zipper initiated in 1939-40 the Baguio Festival, in the beautiful city a couple hours distant from Manila, which is 6,000 feet high, and far away from the sometimes unbearable heat. The three concerts were sold out, and will be augmented to five in the coming season. Besides, there will be 5 concerts in the Southern Islands.

The most prominent features of the last season was the local first performance of Schubert's C major Symphony, and of a large choral cantata by Bach; this year it is the first performance here of Beethoven's Ninth Symphony.

The orchestra consists of professional Filipinos, while the members of the chorus are amateurs. The society also mainly employs local soloists.

VYTAUTAS BACEVICIUS

Bacevicius Touring U. S.

Vytautas Bacevicius, composer-pianist, who made his debut in Carnegie Hall, New York, on Nov. 28, is now on tour and will fulfill engagements in Detroit, Cleveland, Philadelphia, Boston and Chicago. Mr. Bacevicius came to the United States after touring the principal cities of South America. In many instances his Poema Electrico, for orchestra, also was presented, among them at the Teatro Colon, Buenos Aires. He presented his own first sonata, second etude, Meditation and Capriccio at his New York debut.

Mr. Bacevicius in 1938 was a member of the jury in the pianists contest in Brussels and the same year in London was chairman of the Lithuanian section at the International Festival of the Contemporary Music Society. He has been heard in cities of Europe as assisting artist with orchestra under many noted conductors. He is here as the representative of Musical Art of the Soviet Lithuanian Republic.

Indianapolis Hears New Converse Work and Marjorie Lawrence

INDIANAPOLIS, IND.—The second symphony concert marked the first hearing of Symphony No. 6 in F minor by Frederick Converse. The right to perform this work for the first time was accorded to Fabien Sevitzky by the composer shortly before his death. Sound, constructive music but not as modern as other scores by Converse, the composition deserves other hearings by major orchestras. Wagner's Ring Music dominated the concert, the orchestra playing with warmth and brilliant tone.

Marjorie Lawrence was soloist in Massenet and Wagner arias, disclosing opulent tone and plenitude of technic. The audience afforded both soloist and conductor warm applause. H. C. G.

Petri in Carnegie Hall Lecture

Egon Petri, pianist, will be the lecturer on the fifth of the Saturday Morning series in Carnegie Hall on Dec. 21 celebrating the Golden Anniversary of the hall. He will discuss playing and teaching problems from the point of view of teacher and performer, and will illustrate his lecture at the piano.

Bartlett Sings in Baltimore With Columbia Opera Ass'n

Michael Bartlett, tenor, will appear with the Columbia Opera Association in Baltimore for a series of engagements. The company, under Armand Bagarozy, impresario, will present nine performances from Jan. 26 to Feb. 1 in the Maryland Theatre. Mr. Bartlett sings the title role in Faust and appears as Alfredo in Traviata. This is the company's sixth season in Baltimore.

Hollywood Hails Symphonic Inaugural

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau, Hollywood, Calif.

A superbly played concert by the Philharmonic Orchestra under the commanding baton of Bruno Walter opened the orchestra season Nov. 21 in the Philharmonic Auditorium. Walter elicited continuously beautiful shadings, and his musical articulation extracted full flavor from each and every phrase. The orchestra gave of its best, delivering a fine ensemble with the virtuosity of artistry rather than of mere brilliance. The program was conventional, consisting of the Weber Euryanthe Overture, the Haydn "Oxford" Symphony, Wagner's Siegfried Idyll and the Beethoven "Eroica" Symphony.

A pre-season Philharmonic Orchestra program was given Nov. 16 at the Hollywood High School, at which the Affiliated Teacher Organizations of Los Angeles raised $1,700 for the orchestra fund. Albert Coates conducted a finely played program including two American works, Griffes' exquisite The White Peacock, and Robert McBride's jolly Fugato on a Well-Known Theme, with Smetana's Bartered Bride Overture and Strauss' Till Eulenspiegel. In conclusion was a stunning reading of the Scriabin Poem of Ecstasy.

Notables in Recitals

The genius of interpretation that is preeminently Fritz Kreisler's was evidenced in two concerts Nov. 26 and Dec. 1 in the Philharmonic Auditorium on the Behymer Series. Every number was polished to inimitable perfection, and deftly supported at the piano by Carl Lamson. Highlight of the first program was an exquisite reading of a Mozart G major Concerto, with a haunting beauty in the Adagio that will linger long in memory. On the second program, the hackneyed Bruch first concerto took on a new and delightful aspect. Korngold's suite for Much Ado About Nothing, Bach and Schubert selections, and groups of miniatures offered impeccably, completed the programs.

Bidu Sayao's clear, limpid tones and captivating appearance won her Philharmonic Auditorium auditors at a recital on Nov. 19. Her interpretations held charm, though use of a book of words prevented its full realization. Ah, fors' è lui from Verdi's Traviata was sung with signal artistry and finesse. Gluck, Haydn and Mozart airs and songs of Octavio Pinto were aptly suited to her grace of delivery. In emotional vein were Al Amor by Obradors and a plaintive Polo by Nin. A final group in carefully enunciated English consisted of songs by Peel, Manning, Bellini and Brewer. Eight encores were demanded. Milne Charnley provided sympathetic and sensitive accompaniments.

The Robinson-La Touche Ballad for Americans was the evident focus of interest for those who heard Paul Robeson at the Philharmonic Auditorium Nov. 14, as the singer read it from his handbook, assisted by the Gilbert Allen Singers. A group of Negro Spirituals, some popular ballads and songs by Gretchaninoff and Moussorgsky were the other vocal offerings. With Robeson was Clara Rockmore, who played Bach, Brahms, Lalo, Ravel and Cassado upon the theremin. Her skill at times achieved an almost cello-like quality. Accompanists were Eugene Helmer and Lawrence Brown.

Coates Leads Cadman Work

Appearing as guest conductor with the WPA Symphony in Embassy Auditorium on Nov. 27, Albert Coates repeated Charles Wakefield Cadman's Symphony, introduced by him with the Philharmonic last spring, and Eugene Zador's opera-oratorio, Christopher Columbus, which he had presented in October. They were preceded by the first hearing of a Concerto Grosso contrived from Frescobaldi works by Leon Leonardi. The arrangement is a fine and a brilliant one, comparable to the best of Bach transcriptions, and should find favor in the standard repertory. Cadman's Symphony was given with delightful spirit, its engaging verve and spontaneous freedom proving completely enjoyable. Zador's orchestral mastery again impressed in the second hearing of his work, sung as before by Paul Keast, Vera de Villiers, Robert Brink, Henry Korn, David Laughlin and David Hamilton. All three composers were present, and were given warm personal ovations.

With Lois Maier (Mrs. Guy Maier) for the first time joining the well-known team of Guy Maier and Lee Pattison, the three pianists blended perfectly in style and execution, delivering a stunning performance of the seldom heard Bach C major Concerto for three pianos and orchestra, as guest soloists with the WPA Symphony in Embassy Auditorium, Nov. 20.

WPA Orchestra in Native Music

Karl Wecker, state supervisor of the Southern California Music project, showed himself an efficient and authoritative conductor in his first baton appearance here. He introduced a Symphony by Wheeler Beckett which proved romantic in style, ably orchestrated with feeling for instrumental color. Also pro-

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WILLARD MacGREGOR,
pianist, of the Kraeuter Trio, in Havana, Cuba, where the trio appeared recently for the Sociedad Pro Arte Musical. The ensemble has also been heard at the Dobbs Ferry, N. Y., Master's School, at the Institute of Musical Art, New York, and in Easton, Penna., the latter under the direction of Community Concerts.

Seattle Orchestra to Tour

SEATTLE.—Nikolai Sokoloff is directing his third season with the Seattle Symphony Orchestra. Enjoying a greater subscription sale than ever before in its history, the orchestra will present a total of twenty-three musical events including seven regular subscription concerts, one "Symphony Pair," three radio broadcasts, five school concerts, three popular concerts and four out-of-town engagements.

In addition to this schedule, four performances of the Ballet Russe de Monte Carlo will be given. All concerts this year are scheduled in the luxurious Music Hall Theatre which has become increasingly popular with Seattle audiences.

American Music Featured

In keeping with his policy as a champion of American music and contemporary composers, Dr. Sokoloff has programmed outstanding American works. Great success was accorded a performance of Ernst Bloch's Tone Poems—Winter and Spring on Oct. 21; Charles Griffes' The White Peacock was given a first Seattle performance on Nov. 18 and Aaron Copland's An Outdoor Overture had its Seattle premiere on Nov. 11. Jaromir Weinberger's Under the Spreading Chestnut Tree is scheduled for Feb. 17.

Outstanding attractions and soloists are being presented on each concert. The highlight of the season was a first pair of concerts for Seattle, on which Mme. Lotte Lehmann and Lauritz Melchior starred in an all Wagnerian program on Nov. 1 and 2.

Enthusiasm was accorded the presentation of selections from Boris Godounoff on Nov. 18, with Alexander Kipnis, bass, as soloist.

Maurice Eisenberg, cellist, made his Seattle debut with the orchestra on Dec. 9 and marked the first appearance with an orchestra in some years.

Scheduled for the new year is an all-Tchaikovsky program which each year proves extremely popular in Seattle and the first appearance with the orchestra of Dalies Frantz, young American pianist.

For the past three years the Seattle Symphony Orchestra has operated within its budget and has eliminated a substantial deficit of some years' standing. A sustaining fund is raised in the early spring of each year which, plus the income from concerts, keeps the orchestra association entirely solvent.

Out-of-town engagements include a visit to Spokane under the sponsorship of Community Concert Service, another to Bellingham under the sponsorship of the Civic Concert Service, Inc., and concerts in Victoria and Yakima under private professional management.

Ruth Allen McCreery, manager of the orchestra for the past five years, announces that the response of the public to the orchestra's activities has never been greater, part of which is due to intensive activity on the part of women's committees and the formation of music educational groups which meet monthly for the purpose of pre-concert study of the music to be presented.

Photo by P. A. Dearborn

A REHEARSAL OF THE LYRIC THEATRE,
Seattle's new opera company, giving weekly performances under Ernst E. Gebert.

Americana Preferred By Oakland Ensemble

Native Soloists and Scores Heard at Each Concert

OAKLAND, CAL.—The Oakland, California, Symphony Orchestra, a semi-professional orchestra with 85 members, is an outgrowth of a small concert orchestra organized in 1924. In 1933, it engaged Orley See as conductor and he immediately enlarged its personnel and library. Public rehearsals and free concerts were held until the summer of 1936. Since that time concerts have been presented in the Oakland H. S. Auditorium seating 3,000.

In the fall of 1933 a citizens' committee presented the orchestra in the Women's City Club Theatre, seating 900, and the following spring a concert was sponsored by the Oakland Forum which manages the Artist Series. This resulted in formation of a committee which perfected the organization of the Oakland Symphony Orchestra Association, Inc., retaining Mr. See as permanent conductor, with E. W. Ehmann as president, Ralph T. Fisher, treasurer, and J. Frederic Ching, secretary; and a guarantee for a three-year season.

Four annual subscription concerts are maintained by sponsors, who are members of the Association. There is no public seat sale but record houses are the rule. Additional concerts are played in Oakland High School and special concerts each year for various organizations, the expenses being borne by private patrons.

Since Mr. See has been its conductor, at least one American composition and one American soloist has been presented at each concert. Outside soloists are engaged, but local young artists are also given opportunity, and several have made their orchestral debuts with the ensemble.

NEW JERSEY'S MUSIC ACTIVITIES SHOW ADVANCEMENT

Trenton Increases Children's Concerts

TRENTON, N. J.—The Trenton Symphony Orchestra began its 1940-41 season on Nov. 5. Six subscription concerts will be given under Guglielmo Sabatini, its conductor, in the magnificent Memorial Auditorium, Stacy Park, seating 2,000.

The orchestra numbers eighty musicians, largely professional, but it has always been the policy of the personnel management to encourage amateurs and students of proven ability to earn permanent places in the ensemble.

A few local musicians formed an orchestra in the early 1920s. Gustave Hagedorn, Robert Janelli, Albert T. Stretch and Martin Mayer were the pioneers in the movement. In 1933, a reorganization was effected and as conductor Max Jacobs of New York was engaged. Under Guglielmo Sabatini, the present conductor, the orchestra has attained an enviable position among the fine orchestras of the country.

Since 1933, guest artists have appeared frequently with the orchestra. Rosina and Josef Lhevinne, duo-pianists; Ossy Renardy, violinist; and Elisabeth Rethberg, soprano, will appear in the present series.

Youth Concerts Increased

Under the auspices of the Trenton Piano Teachers' Guild, a Youth Concert was given last season. Three such concerts are being planned for this season in addition to the regular series.

It is probable that a sell-out of subscriptions will be attained this season. Godfrey Schroth, president, and his board of directors, Gertrude Schultz, concert manager and John E. Curry, personnel manager, have been instrumental in attaining for Trenton this institution.

Trenton Opera Association Founded

The success of the Trenton Symphony Orchestra has inspired a movement for the introduction of an operatic series in Trenton. Formulated this summer, an association was formed with James Kerney as president and John E. Curry as executive manager. Michael Kuttner was engaged as musical director and a chorus of forty voices has been rehearsing for some weeks.

Mr. Kuttner for the past three years concertmaster of the Trenton Symphony, was born in Budapest in 1914, at 9 won a scholarship at the Royal Academy of Music, later the Remenyi Prize and the Royal Artists' Award, highest recognition in Hungary. He was concertmaster for the Hungarian Symphony and the City Opera House under noted conductors. This summer he held the same post in the Berkshire Festival Orchestra under Koussevitzky.

Three dates have been selected for the series this season, Dec. 17, Feb. 4, and March 15. The first program will include Cavalleria Rusticana in entirety and scenes from Pagliacci, The Magic Flute, Faust and Geshwin's Porgy and Bess. Victor Herbert's Sweethearts will be presented on Feb. 4 and La Boheme will conclude the series on March 15.

The following artists will be heard in various roles during the season: Nino Martini, Vivian Della Chiesa, Carolina Segrera, Carlo Morelli, Carlos Alexander, Lorenzo Alvary, Eugene Conley, Elva Kelsall, Edward Leigh, Joseph Siciliano, Ruby Mercer and John Hamill. A. C. Stivanello has been engaged as stage manager.

The sale of subscriptions is well under way and it is probable that it will rival the Trenton Symphony Orchestra in public support.

Photo by N. Fleck

COMPOSER AND CONDUCTOR CONFER

Jaromir Weinberger, composer of Schwanda and other works (left), with Otto Radl, conductor of the Teaneck Symphony Society.

Jersey City Group Aids County's Music

JERSEY CITY, N. J.—The Jersey City Philharmonic Symphony Society of seventy professional musicians under its young conductor, J. Randolph Jones, is preparing four concerts this season in the Snyder High School. Giovanni Martinelli will be the soloist at the first concert. For the third event, the orchestra will be assisted by the People's Civic Chorus, Adele Rankin, director.

The Society of which James R. Erwin is president, was organized in 1939 as "a corporation not for pecuniary profit" and has been founded with the intention of establishing on a permanent basis a fine musical organization of professional caliber. The aim has been to create new opportunities for expansion for musicians and music-lovers of Hudson County and to provide them with new sources of musical enjoyment at popular prices. The organization will offer 1,000 pairs of moderate-priced tickets.

Besides the regular series of concerts, two free youth concerts will be given, featuring a demonstration of instruments and an opportunity for talented youth of the city to appear with the orchestra.

Much of the success of the orchestra is due to the untiring effort of its conductor, J. Randolph Jones, who received his musical education at the Conservatory of Richmond, Va., and the Juilliard School in New York. Mr. Jones has appeared as guest conductor of other groups throughout the country. FRED WERLÉ

Plainfield Orchestra Opens Season

PLAINFIELD, N. J—The Plainfield Symphony Orchestra, Louis J. Bostelmann conducting, opened its 21st season on Nov. 18 in the Plainfield High School Auditorium. The guest soloist was Anton Rovinsky, pianist, heard with the orchestra in the Brahms Piano Concerto No. 1, in D minor. F. W.

Teaneck Symphony Lists Premieres

TEANECK, N. J.—The Teaneck Symphony Society, under the leadership of Otto K. Radl, is preparing a series of three concerts this season in the Teaneck High School auditorium. Two new works were featured at the initial concert, a Concerto for piano and orchestra by Anton Bilotti, who played the solo part and the Weinberger Legend of Sleepy Hollow, first performance in metropolitan area, following its premiere by the Detroit Symphony.

Germaine Bruyere, soprano, will be the guest soloist for the second concert, which will feature Tchaikovsky's Fifth and Prokofieff's Peter and the Wolf. Michael Bartlett, tenor of stage and screen, will be heard in April. The orchestra will feature the Franck Symphony and works by Weber, Grofé, Wagner, Griffes and Hans Spialek.

The officers of the Teanek Symphony Society include A. Thornton Bishop, president; Austin J. Millard, vice president; Raymond G. Betsch, secretary and Frank A. Weber, treasurer. Subscribers support this group.

The Teaneck Chorus of 70 members will present two concerts this year under the direction of Arvid Samuelson in the Teaneck High School. The first concert will be Jan. 23. The organization, of which Mrs. Rudolph Lindstrom is president, is supported by members' dues and sale of tickets. FRED WERLÉ.

Visiting Artists to Appear With Elizabeth Philharmonic

ELIZABETH, N. J.—The Elizabeth Philharmonic Orchestra, now in its ninth season, has been a potent force in the advancement of musical culture in this vicinity. Under the baton of August May, it has increased to an important position. The broadcasts of the past few years over a coast-to-coast hookup have added immeasurably to the prestige of the orchestra and of the community.

The orchestra of 70, which includes amateurs and students played its first concert of the season at the Masonic Temple, seating 1,150, on Nov. 15. Elisabeth Schumann, soprano, was the soloist. The second concert will feature Mishel Piastro, violinist, and Joseph Schuster, cellist, on Jan. 17. March 7 will be an all-orchestral program by request, and at the concluding concert on April 25, Percy Grainger will be the assisting soloist. Otto G. Sickert, manager, reports the subscription sale to be the same as last year.

Rigoletto Opens Newark Opera

NEWARK, N. J.—Rigoletto, on Dec. 7, opened a series of performances to be presented by the Newark Civic Opera Company, Santo D'Alia, president, at the Newark Opera House. Michael Bartlett, tenor, of the San Francisco Opera, who has appeared in motion pictures, concert and radio, headlined the cast. Laura Triggiani, soprano, was heard as Gilda; Claudio Frigerio in the title role; Nino Ruisi as Sparafucile and Joan Newman as Maddalena.

The New Jersey Opera Association participated with William Spada conducting.

New Jersey Symphony Extends Orange-Montclair Events

ORANGE, N. J.—The New Jersey Symphony traces its origin to 1920. In 1922 Philip James became conductor, and by 1926 the orchestra was giving three concerts a season in Montclair. Shortly afterwards it extended its activities to the Oranges, presenting three pairs of concerts a season in Orange and Montclair.

Frieder Weismann is the conductor.

Piatigorsky to Be Soloist with Several Orchestras

Gregor Piatigorsky, cellist, who appeared in Town Hall, New York, on Dec. 9 in a program which included several of his own works, will be soloist with the Detroit, Dayton, Chicago, Cleveland and Boston Symphony orchestras this season. He will be heard in 32 cities. On Nov. 9 and 10, Mr. Piatigorsky was soloist with the New York Philharmonic in the Elgar Concerto.

Münz Plays at White House

Mieczyslaw Münz, Polish pianist, was presented in the first musicale of the season at the White House on Dec. 9. He played his own transcription of Handel's Minuet; a Chorale by Bach-Busoni; Weber's Invitation to the Dance, and three Chopin numbers.

H. H. Wetzler's Music Performed in Three Cities

H. H. Wetzler, American conductor and composer has left his home in Switzerland and is settled in New York. The world premiere of his new string quartet will be played by the Curtis Institute Quartet at Philadelphia, Jan. 8. On Jan. 10 and 11, in Cincinnati, Eugene Goossens will conduct Wetzler's St. Francis of Assisi. In the following week Wetzler himself will lead his Symphonic Dance in Basque Style, with the Chicago Symphony Orchestra. In that week a series of his new a capella Offertories are to have their first performance by the Chicago Paulist Choristers under the direction of Father O'Malley.

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Baldwin-Wallace Opens Series Of Great Composers' Festivals

2-Day Mendelssohn Fete by Students and Faculty Offers Instrumental and Vocal Numbers in Kulas Building

BEREA, O.—Center of one of the most important Bach Festivals of the Middle West, the Baldwin-Wallace Conservatory on Nov. 30 and Dec. 1 inaugurated a new festival which Dr. Albert Riemenschneider, director, hopes will become as important to musical activities here as the annual June performances.

Known as the Great Composer Festival Series, the inaugural was devoted to Mendelssohn, three concerts being offered in the Kulas Musical Arts Building.

The festival was opened by Dr. Carleton Bullis, head of the theory department, in an explanatory lecture illustrated by slides which he had made. Richard Elsasser, 14 year old organist, pupil of Dr. Riemenschneider, opened the first program on Saturday afternoon, playing with technical skill the second organ sonata in C minor, op. 65. He was followed by Santa Cosoleto, pianist, who showed marked ability in the prelude and fugue, op. 35, No. 1. John Haley, 14, who last year won the national contest for high school students, gave the first movement of the violin concerto in brilliant style. Glenn Schnittke, tenor, sang On Wings of Song and Song of the Rover in unaffected manner. The Madrigalists, a group of 12 voices trained by Allan Schirmer, head of the violin department, sang three little-known a cappella choruses, God the Lord Is Gracious, The Nightingale and On the Sea, all received with prolonged applause from the large audience. The final number was the first movement of the C minor Trio, Op. 66. Aileen Young, pianist, Eugene Shepherd, violinist, and Louise Houck, cellist, gave an admirable reading.

Members of the faculty, assisted by the Conservatory Symphony Orchestra, gave the evening program. The first quartet, in E flat, op. 12, had an interesting and scholarly reading at the hands of the Faculty String Quartet. Emily Stretch, contralto, and Mr. Schirmer contributed two duets and Carl Schluer offered a sensitive reading of the G minor piano concerto. George Poinar directed the orchestra in the Fingal's Cave and Ruy Blas overtures, played in professional style.

The A Capella Choir, directed by Cecil W. Munck, brought the festival to a close Sunday afternoon in the composer's Hymn of Praise. Mary Marting, soprano, and Mr. Schirmer were the soloists. Both artists and the chorus gave a meritorious reading of the work. Prior to the choral number, the orchestra presented the Italian Symphony. The large audience was enthusiastic.

The new series is in addition to the Sunday afternoon programs and the weekly student recitals. It is part of the plan of Dr. Riemenschneider not only to give the students the opportunity of becoming acquainted with and of assimilating the world's greatest music but to contribute worthwhile programs to the music life of Greater Cleveland and Northern Ohio. N. N.

Atlantic City's Steel Pier Opera Plans English Series

ATLANTIC CITY, N. J.—Holding the record for the longest period of time that opera in English has been given in America, the Steel Pier Opera Company, of Atlantic City, now formulating its plans for the coming year, is projecting a new scope of activities.

When in 1928 Jules Falk proposed a summer season of opera to be given solely in English at the Steel Pier, Frank P. Gravatt, the Pier's president, had his misgivings. However, he assented to Director Falk's plan, and Pagliacci and one act from Boris Goudounoff were given in English at the opening performance. The double bill was sung in one of the Steel Pier's five theatres seating 1,900, and succeeded so well that opera in English became a feature of Atlantic City's summer season.

The Steel Pier Opera Company has, in more than 550 performances, produced 36 operas. The conductor is Henri Elkan, with Stuart Ross as assistant conductor. The season runs from June to September and employs guest artists including singers from various leading opera companies. Next summer's repertory has not yet been determined.

Ridgewood Has Gilbert and Sullivan Company

RIDGEWOOD, N. J.—The Ridgewood Gilbert and Sullivan Opera Company which was organized in the fall of 1937 by Mr. and Mrs. John C. Edson, produces two operettas each year in the George Washington Jr. High School. To date, this organization, devoted exclusively to the works of Gilbert and Sullivan, has produced Iolanthe, Pirates of Penzance, Gondoliers, Patience, Princess Ida, and a double bill of Trial by Jury and Pinafore. On Nov. 14, 15, and 16, Ruddigore was produced. George Sharp, supervisor of music at Suffern High School, is the director and has charge of the entire production with Leighton Phillips assisting. The company is self-supporting by sale of tickets and has no sponsors. The orchestra of 20 musicians for these productions is the Ridgewood Little Symphony. F. W.

Harrington Park, N. J., Society Presents Jean Watson

HARRINGTON PARK, N. J.—The Bergen County Oratorio Society gave its first concert of the season on Dec. 4 in the Ridgefield Park High School. The organization of eighty members, under the direction of Fred A. Semmens, presented Mendelssohn's Hymn of Praise and the Christmas Oratorio of Bach with Isabel Mutch, soprano, and David Cunningham, tenor, taking the solo parts. Jean Watson, contralto, was the guest soloist in a group of solos.

Amphion Glee Club Plans Series in Hackensack, N. J.

HACKENSACK, N. J.—The Amphion Glee Club of 62 members, Alan Bull, president, and Westervelt Romaine, conductor, will present its first of two concerts this season on Jan. 17 at the State St. School, Hackensack, with Hilda Andino, Spanish pianist, as soloist. The chorus will feature works by Holst and Sibelius. Mr. Romaine is also well known for his work as conductor of the Junior and Senior High School A Cappella Choir and the Choirs of St. Paul's Church in Paterson. F. W.

Princeton University Orchestra Now 33 Years Old

PRINCETON, N. J.—The Princeton University Orchestra, Moritz von Bomhard, conductor, gives six concerts during the season. Begun in 1907, the concerts are heard in McCarter Theatre, seating 1,300 and in Prockter Hall, seating 5,001. Outside soloists are engaged.

ALTON JONES

PIANIST

Town Hall Recital, December 1, 1940

"His performances are meaningful contributions to the music season."—*New York Journal-American*

"Mr. Jones' fingers were able to cope easily and accurately with the most difficult selections. The tone produced was suave, singing and under excellent control."
—*New York Times*

"Mr. Jones grows steadily in technical development."
—*New York World-Telegram*

"Mr. Jones' playing was refined and musical. In the Chopin B Flat Minor Sonata it was most impressive. Throughout facility was united with clarity and tonal variety."
—*New York Sun*

"Mr. Jones' well known technical powers were again convincingly displayed; his interpretations were marked by clarity and taste as well as by fleetness of fingers."
—*New York Herald-Tribune*

"Mr. Jones is an interesting performer who accomplishes fine things."—*New York Post*

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New York Recitals Attain Maximum of Variety

New York recitals brought a predominance of keyboard artists, despite a large variety of talents, in the fortnight between Nov. 22 and Dec. 5. Among the notables who appeared were Simon Barer, Artur Rubinstein, Bela Bartok and his wife, Ditta Pasztory, the last pair in their first American duo-piano program. Newcomers in the piano recital realm included Germaine Leroux, Vytautus Bacevicius, composer-pianist, and Leah Effenbach, while familiar figures were Alton Jones, William Beller, Harrison Potter and Rudolf Serkin, the latter partnering Adolf Busch in two more Beethoven sonata programs for the New Friends of Music.

Noted vocalists heard were John Charles Thomas in the Hurok Series and Paul Robeson in the Town Hall Endowment Concerts. Marcelle Denya, French soprano, was a newcomer. Yehudi Menuhin made his re-entry in a special benefit concert with the New Friends of Music Orchestra under Georg Schneevoigt. The violin contingent also included Margaret Sittig and Jose Figueroa. New works presented included a String Quartet by Shostakovitch, given by the Musical Art Quartet, and a Concertstück by Victor Babin, played by Dorothy Minty, violinist.

Photo by Ernest Nash

DITTA PASZTORY (MRS. BELA BARTOK) Pianist, and ERNO RAPEE, conductor, on the occasion of Mrs. Bartok's recent performance with Mr. Rapee and the Radio City Symphony of Mozart's Concerto in F Major (K. 459).

Nathan Chaikin in Cello Recital

Nathan Chaikin, cellist, and Dorothy Daubel, pianist, were heard together in a recital at Town Hall on Nov. 22. The concert left no doubt of Mr. Chaikin's artistry and technical attainments. As an ensemble, however, the result was not of a first order. The pair began with the Frescobaldi-Cassado Toccata, which here and there showed much sensitive playing from both artists, but not too much communication. In Max Reger's Suite for cello alone, Mr. Chaikin was able to reveal a sense of style and line and an imagination which bore out his musicianship. The tone forthcoming was also gratifying and even. The Sonata in F major for cello and piano by Brahms and the Sonata in E major by Giuseppe Valentini concluded the program, warmly received by a large audience.

Clara Ceo in Piano Offerings

Clara Ceo, American pianist, who made her New York debut three seasons ago and who is director of the Institute of Music and Fine Arts in Wheeling, W. Va., played in Carnegie Chamber Music Hall on Nov. 22. A spirited performer, she gave her best interpretatively in passages of introspective quality, when her tone was sympathetic and warm. Bravura passages were sometimes played at a pace that made for less grateful effect. The program listed five Scarlatti sonatas and his Cat's Fugue (the last well done), Schumann's Davidsbündler, and the Fourth Sonata and two etudes of Scriabin. The audience applauded warmly.

Doris Raynor's Debut

Although her teacher, Martin Jacklin, tenor, was to have shared the program with her, Doris Raynor, 13, soprano from Long Beach, made her debut in Town Hall on the evening of Nov. 23 with a substitute, Guido Bussinelli, tenor. Mr. Jacklin, according to a program note, had a cold. He arranged a taxing program for the newcomer, however, which she presented with aplomb and poise if with vocal powers still to be developed. Arias from Boheme, Traviata, Mignon and Louise, Mozart's Alleluia and the first act duet from Madam Butterfly made up her list together with miscellaneous songs. Mr. Bussinelli sang Una furtiva lagrima from The Elixir of Love and Italian and English songs in a lyric tenor. Victor Stango was an able accompanist for both.

De Loache in Third Recital

In his third Town Hall recital, on Nov. 23, Benjamin De Loache, baritone, gave a diversified program which included Beethoven's In Questa Tomba and songs of Hopkinson, Wragg, Barber, Duke, Brahms, Schubert and Strauss and a concluding group of Spirituals. Marked interpretative skill, admirable diction and musicianly handling of his voice won approval of his listeners. Walter Taussig was the accompanist.

Simon Barer Shines in Recital

Scarlatti and Bach-Busoni represented the strict classics of Simon Barer's afternoon recital on Nov. 24 at Town Hall. The rest of the bill was romantic music, topped by Liszt's prodigious B minor sonata, Chopin's scherzi in C sharp minor and E major, and short examples by Glazounoff and Blumenfeld.

Barer is not a severe formalist in musical thought or interpretation, but chiefly an expressor of lyric appeal, of intimate human feeling. He poetizes rather than preaches, and uses as his media a beautifully colored tone, a prevailing sense of euphony, and technical facility of marvelous adeptness.

He interested his hearers in the classics, but he enraptured them with the rest of his program, and after his coruscating delivery of the rhapsodic Liszt sonata the Barer triumph reached its topmost peak.

Bartok Plays 2-Piano List

The distinguished composer, Bela Bartok, and Ditta Pasztory, who is Mrs. Bartok, gave their first two-piano recital in New York at Town Hall on Nov. 24. Mr. and Mrs. Bartok presented both original two-piano literature and music arranged for two pianos, which while not printed in the program was probably the work of Mr. Bartok himself. Earlier in the month the duo had made clear their pianistic prowess in the first performance in America of Mr. Bartok's Sonata for two pianos and percussion. The Mozart D major Sonata was done with spirit and imagination and showed the crystal purity of Mrs. Bartok's playing to advantage. The *andante* movement was a particularly fine realization. Debussy's three pieces, En Blanc et Noir, were virtuoso projections with the Lent. Sombre, the most beautifully established. Two Fugues from Die Kunst der Fuge by Bach, four numbers from Bartok's recently published great work, Mikrokosmos, and Brahms' Sonata in F minor rounded out the thoroughly enjoyable evening.

Artur Rubinstein's Engaging Pianism

The stimulative and engaging Artur Rubinstein drew a throng of admirers at his Carnegie Hall piano recital of Nov. 24.

His publishments of tone, touch and technic as well as his solid and fanciful musicianship were evident in Schubert's mammoth Wanderer Fantasy, A flat impromptu by the same composer, and his Marche Militaire (Tausig arr.); Nocturne, and Andante Spianato and Polonaise by Chopin; and some morceaux by Mompou, Albeniz and De Falla.

Always brilliantly in command of all the keyboard resources, Rubinstein exerted his beguilements fascinatingly as usual and scored his customary ringing successes.

Thomas in Hurok Series

As the third event in the Hurok Carnegie Hall Series, John Charles Thomas, Metropolitan Opera baritone, again sang with his luscious voice, sensitive style and interpretative skill on Nov. 25. A large audience heard him in an air of Torelli, the laudation of eating (Lemaire's Chanson á Manger) and numbers of Caldara, Strauss, Marx, Pierné, Franck, new songs of Elinor Remick Warren, Vanderlip, Alice de Cevee, Albert Hay Malotte, Ernst Bacon and arrangements of Powell and Guion, also the inevitable Eri Tu aria from The Masked Ball. Encores were numerous. Carroll Hollister, the able associate of Thomas, shared in the applause.

Germaine Leroux Bows

Though Germaine Leroux, pianist, had been heard several times before in New York, the recital which she gave at Town Hall on Nov. 25 was her first there. Having already established herself as an artist of unquestionable gifts, Miss Leroux increased her reputation manyfold by her sensitive, individual artistry. The Bach with which Miss Leroux began her program, Two Preludes and Fugues from the well-tempered Clavier and the English Suite No. 2 in A minor, had much to commend them. But she was revealed as the artist she is only with the Mozart F major Sonata (K. 332). Here the style, shadings, phrasing and touch were all one could ask for Mozart. Mendelssohn's Variations Serieuses and a group by Ravel, Debussy, Martinu and Chabrier won the applause of the large audience. In Ravel's Sonatine and two Debussy Preludes, Miss Leroux was in her own special vein and spirit.

Suzanne Aurand Heard

Suzanne Aurand, soprano, accompanied at the piano by William Spada, gave a recital at Carnegie Chamber Music Hall on Nov. 25 before a large audience. Miss Aurand was heard in operatic arias and songs. One group was devoted to selections from Madam Butterfly, in costume. Her final group of American songs was made up of Ah! Love, Forever Stay by Rossi-Diehl; Sea Wind by Haubiel; The Shepherd by Terry, and Into The Light by Frank La Forge.

Dorothy Minty Premieres Babin Work

A feature of the substantial program by Dorothy Minty, violinist, at Town Hall, Nov. 26, was the first American performance of a Konzertstück by Victor Babin. Three sonatas also graced the list—Purcell in G minor; Mozart in G major, No. 3; and Respighi in B minor. De Falla's Suite Populaire Espagnole concluded an evening of superior musical fare. The Babin work, originally for violin and orchestra, is a one-movement score with definitely contrasted sections. It shows melodic assets on the part of the composer, with a tincture of modern Slavic rhythmic and harmonic color. Miss Minty played throughout the evening with poise and authority, her tone of fair size and her bowing incisive. The treatment of the Purcell and Mozart works was particularly ingratiating, if one felt at times that the Respighi idiom was not fully mastered by the artists. Brooks Smith was a dependable piano co-artist.

Helen Traubel

DRAMATIC SOPRANO
METROPOLITAN OPERA ASSOCIATION

"Hailed with indubitable fervor by a capacity audience. Her voice is exceptional in its power and volume, also in assets not always accompanying these qualities. . . . the concert spoke notably for the singer's musicianship and interpretive ability."—F. D. Perkins, New York Herald Tribune, Oct. 5, 1940.

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Robeson in Town Hall Endowment Series

Paul Robeson made his second New York appearance of the season in the Town Hall Endowment Series in that hall on Nov. 27, again assisted by Clara Rockmore, thereminist. The Negro baritone confined his list largely to folk numbers, but included a striking group of Moussorgsky songs. The magnetic personality and large voice of the artist scored in Spirituals, Irish, Hebridean, Andalusian and other songs. The Russian brace included Within Four Walls, The Orphan, Evening Song, and After the Battle, the last-named being particularly gripping in its interpretation. Miss Rockmore played Nardini's E minor concerto, and works of Bach, De Falla-Kochanski and Cassado, with musicianship. Lawrence Brown was at the piano for Mr. Robeson, and Eugene Helmer for Miss Rockmore.

Woman's Symphony in Novelties

The Women's Symphony Orchestra of New York, under the direction of Jeannette Scheerer, gave its first program of the season at Carnegie Chamber Music Hall on Nov. 28. The ensemble of young musicians set themselves an ambitious task with the Schubert Overture to Rosamunde, a Symphonique Spirituelle by Asger Hamerik, the Adolf Busch Divertimento for 13 solo instruments, Debussy's Prelude, Cortège et Air de Danse from L'Enfant Prodique and Liszt's Mephisto Waltz No. 1.

In the Handel B minor viola Concerto, Virginia Coy, soloist, emerged to advantage. The rarely heard Symphony by Hamerik, a Danish pioneer early in American musical life, impressed as a work that could establish itself with further perusals.

Bacevicius in Debut

Vytautas Bacevicius, Lithuanian composer-pianist, well known in Europe and South America, made his United States debut at Carnegie Hall on Nov. 28. Mr. Bacevicius, displaying a completely functioning technique, a host of varied dynamics and much artistic sensibility, offered in his first half of the program the Franck Prelude, Fugue et Variations, a Chopin group, a Petite Suite by Tcherepnine, Rachmaninoff's Melodie, a Prelude by Ciurlionis and de Falla's Danse de Feu. The latter was played with an electric vitality. The Tcherepnine work saw lucid and brilliant playing.

Mr. Bacevicius then played his own Sonata No. 1, Op. 4, a Meditation, Capriccio and Etude. The Sonata, divided into three movements, *allegro, adagio* and *allegro,* proved to have many grateful points, both of individual strength and musical meaning. It was heartily applauded by the audience. Mr. Bacevicius concluded with compositions by Scriabin, Debussy and Dohnanyi. He was compelled to give several encores.

Manfred Malkin's Recital

Manfred Malkin, pianist, drew an audience which filled Town Hall on Nov. 29. His playing of an all-Chopin program disclosed all-embracing technic used as means to the end. Impetuous playing of the scherzo in C sharp minor; deeply felt transition to the sonata, with a soft singing melody in the funeral march; force and aplomb in the Winter Wind study; rapid yet clean-cut playing of the waltz, Op. 34; and a final inclusion of fireworks in the Polonaise, Op. 22—necessitated several encores.

Harrison Potter Plays

Harrison Potter, pianist, gave a recital at Town Hall on Nov. 30. Mr. Potter, who is also well known as an accompanist, proved an engrossing solo interpreter besides. The first half of the program was devoted to old music which included a Purcell Suite in C major, the Lord of Salisbury Pavane by Gibbons, three Sonatas by Scarlatti and the F sharp minor Toccata by Bach. This was followed with the Beethoven Sonata, Op. 109, the Sonata by Griffes and smaller pieces by Bauer, De Falla, Schönberg and Debussy. In all these works, examples of so many styles, periods and idioms, Mr. Potter showed himself to be a sensitive artist as well as thoughtful projector.

Leah Effenbach in Debut

A recital debut in New York awarded by the Society for the Advancement of Young Artists served to introduce Leah Effenbach, pianist, in Town Hall on the evening of Nov. 30. A player of decided gifts, with temperamental warmth and sense of balance, Miss Effenbach presented works of Bach and Brahms, the Beethoven Sonata op. 111, and morceaux by Griffes, Chopin, Liszt and Stravinsky. She showed meticulous finger-work in a Bach prelude and fugue, romantic feeling in the Brahms capriccios and intermezzo, and stylistic sense in the Beethoven, though the latter was not dramatic in the highest degree. The audience was highly responsive.

William Beller in Triggs Suite

William Beller, pianist, appeared in Town Hall on Dec. 1 before a large, appreciative audience. He played compositions by Bach, Mozart, Schumann, Rachmaninoff, Debussy and Ravel, besides an interesting first hearing of Harold Triggs' suite, Six Surrealist Afterludes. His best playing was in the Schumann Fantasia and two Rachmaninoff preludes. The former had a poetic and convincing interpretation, though sometimes lacking in imagination and vigor. The premiere of the Triggs work in its entirety was the event of the afternoon. Mr. Beller followed the changing moods with insight and the audience showed enthusiasm for the new score.

New Friends of Music Program Changed by Indisposition

A sudden illness which befell Adolf Busch, the violinist, after the second sonata on the program of the New Friends of Music on the afternoon of Dec. 1 resulted in a program change, when Rudolf Serkin, piano co-artist, added the Appassionata Sonata of Beethoven. The audience gave due appreciation to this heroic gesture. The program, which up to this point had consisted of the A major and the C minor sonatas for violin and piano by the same composer, showed little effect of the disturbing factor. Both artists played with their customary aplomb, though the violinist's tonal qualities were perhaps less in evidence than usual.

Alton Jones in Piano Event

The annual New York recital of Alton Jones, pianist, and member of the staff of the Juilliard School, took place in Town Hall Sunday evening, Dec. 1. The program was cannily compounded and of artistic worth and contrast. A Haydn Andante Varié in F minor led to especially interesting works of John Field, a nocturne and a rondo, the first strikingly presaging Chopin and played expertly to suggest also its debts to the classic age. The Chopin sonata in B flat minor had gripping treatment of the March funèbre, much technical expertness in general fashioning of the work. A miscellaneous group of Debussy, Rachmaninoff, Ireland and Medtner added atmospheric contrasts, and as a conclusion came that tour de force of exoticism, Balakireff's Islamey. Encores were demanded.

Throughout the recital Mr. Jones' unique bell-like tone and skilled treatment of problems of weight and resonance were in evidence.

Shostakovitch String Quartet Premiered

At their first Town Hall recital of the season on Dec. 2, the Musical Art Quartet gave the initial public hearing in this country of Shostakovitch's op. 49 Quartet, a score which has moments of Mozartean sparkle against a somewhat subdued and inexpressive background. The four strings gave it meticulous consideration, just as they did Mozart's D minor (K. 421) quartet, the first program item and the C minor, op. 51, No. 1 work of Brahms. The accustomed suavity and precise style of the ensemble was not always present, although the large audience seemed satisfied.

Menuhin and Schneevoigt Aid Palestine School

Unusual stir and brilliancy attended the benefit concert for the Palestine Conservatory fund given by Yehudi Menuhin and players from the New Friends of Music Orchestra, under Georg Schneevoigt, in Carnegie Hall, Dec. 2. The program included three concertos—Bach in E major, Brahms, and Paganini in D major (Urtext). There would be scope for extensive analysis of the unusual fare and performances, but it must suffice to say that the violinist played with self-subordinating faithfulness to the scores in the Bach and Brahms, with smoothness and exquisite modulation of tone throughout, reserving his most sensational exploits for the Paganini. It was an evening of high musical worth, with Schneevoigt, returning to America after several years' absence, showing scholarly and sensitive baton virtues as an accompanist. The capacity audience was wildly enthusiastic. Among the encores were two sections of Bach's solo sonata in G minor. The two artists' services were donated to the cause.

Jose Figueroa Returns

Jose Figueroa, Puerto Rican violinist, heard in New York previously, returned

(*Please turn to page* 14)

WGN Concert Series Opens

(*Continued from page* 4)

His playing brought 28 curtain calls and numerous encores and the audience remained until Augustus Wade, erstwhile Grenadier Guardsman and for many years unofficial greeter of artists at the Carnegie Hall stage-door, came on the platform and closed the piano, apparently the only effective way to give a rest to Mr. Gorodnitzki after his arduous evening.

For his program was a formidable one, requiring not only the technical wizardry which had been manifest from the days when Ossip Gabrilowitsch interested himself in the youthful virtuoso and personally mapped out his career for him, but also the matured artistry of conception and presentation which has come as a result of his years of appearing on the concert platform.

Gorodnitzki showed his full musical stature in Bach, Beethoven (Waldstein Sonata) and the Paganini-Brahms Variations. That imposing array of works, with their inherent broad lines and varied moods, were published with fine mental grasp. Lighter graces came to hearing in several shorter pieces.

There is no need to dwell anew upon Gorodnitzki's mastery of technic, for he has long been in the first rank of those who know no mechanical difficulties on the keyboard.

The early masters were played, but also present were Chopin and the more recent Poulenc, representing both the fundamentals of pianism and a diversity of styles which necessitates complete understanding of the various idioms.

The conclusion of the recital however, did not end the enthusiasm of the audience, for, crowding into the greenroom, they personally extended felicitations both to Mr. Gorodnitzki and representatives of WGN on the successful launching of the new enterprise.

Cosmopolitan New York, including educators, prominent social leaders, members of European aristocracy as well as colleagues joined in extending congratulations.

N. L.

New York Concerts Include Sibelius Tributes

Toscanini Honors Sibelius

NBC Symphony Orchestra, Arturo Toscanini conducting, Studio 8H, Radio City, Dec. 7. All-Sibelius program:

Symphony No. 2; Pohjola's Daughter; The Swan of Tuonela; Lemminkainen's Homecoming; Finlandia.

To celebrate Sibelius' 75th birthday, Toscanini devoted his seasonal NBC broadcasting premiere to works by the Finnish composer. The enduringly popular conductor found a capacity audience assembled at the 8H Studio in the RCA Building to greet his reappearance, after a fortnight's interim following his Carnegie Hall concert. Of course, he won his customary ovations.

Toscanini's sublimated art surmounted even the monotony of a program that offered practically no variety in mood, color or general character. It consisted of the second symphony, Pohjola's Daughter, The Swan of Tuonela, Lemminkainen's Homecoming and Finlandia—all of them dating from Sibelius' earlier period. It is late in the day to go into any discussion of his music. Some like it, some do not, and some are enthusiastic over it. The present reviewer likes it in spots, but a whole evening of it—no thanks, Toscanini or no Toscanini!

The orchestra, in supreme form, played with loveliness of tone, polished execution and impassioned feeling. During the intermission Olin Downes acted as guest commentator with a talk heard on the air but not in the studio.

Philharmonic Returns in Tribute to Finn Master

New York Philharmonic-Symphony Society, John Barbirolli, conducting; Gitta Gradova, pianist, soloist; Carnegie Hall, Dec. 8. Program:

The Return of Lemminkainen, and Symphony No. 1, Sibelius; Rhapsody on a Theme of Paganini, Rachmaninoff; Finlandia, Sibelius.

Further honors to Sibelius on his birthday were paid by John Barbirolli on his return from an extensive tour, for in addition to playing three popular scores by the composer he prefaced Finlandia with a brief speech paying tribute to the master and his country. The performances were marked by propulsive quality and rich tone.

Gitta Gradova, returning after several seasons, gave a brilliant reading of the Rachmaninoff Rhapsody, fulfilling with technical resource and much temperament its manifold demands. Both conductor and soloist were often recalled.

Bach Series Ends at New School

New School for Social Research Chamber Orchestra, Otto Klemperer, conducting; New School for Social Research, Nov. 27. All-Bach program:

Brandenburg Concerto No. 6; Tritt auf die Glaubensbahn, Cantata No. 152; O Ewigkeit, du Donnerwort, Cantata No. 60.

This program concluded the four concerts of Bach works which Dr. Klemperer has been giving fortnightly with the newly organized chamber orchestra of the New School. In presenting the scores with the original instruments, a real contribution was made. In the Cantata No. 152 for soprano, bass, solo instruments and continuo, Elisabeth Schumann was as ever the great artist. Lorenzo Alvary, bass, sang his difficult part with style, artistry and excellent voice. Annie Tschopp, viola d'amore, was heard to advantage with Eva Heinitz, viola da gamba, F. William Heim, flute, and Joseph Marx, oboe. In the Cantata No. 60, Ruth Kisch-Arndt, alto, sang with fine voice, dramatic power and intensity of feeling. Peter Pears, tenor, Raoul Nadeau, baritone, Werner Gebauer, violin, and Joseph Marx and Fernand Roche, oboes d'amore, were the other soloists.

Barzin's Excellent Tyros

National Orchestral Association, Leon Barzin, conducting; Leonard Shure, pianist, soloist; Carnegie Hall, Nov. 30. All-Brahms Program:

Academic Festival Overture; D minor piano concerto, and first symphony.

Leon Barzin and his tyros of the National Orchestral Association (young players training for positions with major professional orchestras) won much favor through well prepared, eager and effective performances. This was altogether excellent playing and proved that Barzin's 1940-41 forces are on the same high plane as their predecessors.

Leonard Shure made a deep impression with his eloquent interpretation of the concerto. It is a gigantic task for any pianist, but he absolved it like a true musician and an artist of the keyboard. He fused his score finely with the orchestra and realized all the poetry and power demanded by these mighty pages of Brahms.

Stokowski and Shostakovitch

Philadelphia Orchestra, Leopold Stokowski, conducting; Carnegie Hall, Dec. 3. Program:

Leonore Overture No. 3, Beethoven; Variations on a theme of Haydn, Brahms; Siegfried's Death (Götterdämmerung), Wagner; *Symphony No. 6, Shostakovitch.

In his sixth and newest symphony, Shostakovitch shows no facets of talent or workmanship not already familiar through his previous five scores in the same form. Most arresting of them is his first symphony, and the next best, in the estimation of most experts, is his fifth. In the sixth, the composer again mixes his styles between old-fashioned melody not too distinguished, and harmonies and orchestration of a certain acerbity which used to be ultra-modern but now seem somewhat tame. The opus has pleasant interest without real importance.

The concert stirred the listeners chiefly because of Stokowski's usual intensive and colorful performances with the baton, which continue to excite the average auditor, and to provoke many dubious headshakings on the part of the critics. Nevertheless he must be regarded as a picturesque interpreter and symphonic commandant, able to bestride both Hollywood and the concert hall, and to engage the attention of Broadway as well as of musical Belgravia.

*First time in New York.

New York Recitals

(*Continued from page 13*)

to Town Hall on Dec. 3 in a program which included Vivaldi's sonata in A, the Bach Partita in D minor for violin alone, Fauré's sonata in A, Mozart's Concerto No. 4, and shorter numbers by Szymanowski, Granados - Thibaud and Sarasate. In this diversified list Mr. Figueroa again fulfilled expectations, as to technical skill and violinistic understanding. He invested the music with intelligent musicianship and gave sincere consideration to each number. His tone was warm, his playing had style and depth in the larger works; and the lighter numbers were tossed off brilliantly. Narciso Figueroa was an able associate at the piano.

Marcelle Denya Sings

Marcelle Denya, soprano, presented a program at Town Hall on Dec. 4, which was particularly conducive to her artistry. The first half, devoted to selections from Bach, Gluck, Haydn, Durante, Mozart, Guiraut Riquier and Handel, were examples of feeling, sensibility and style if not the most commendable production.

When it came to the works of her country-men, however, Mme. Denya was at her best. She sang Fauré, Duparc, Debussy and Roussel, with that sympathy, accord, understanding and diction which comes from long association and a similar background and temperament. Fauré's Au bord de l'eau emerged with all its enchanting nuances, and Mme. Denya's clear intonation and sensitive delivery, together with the special Gallic color so seemingly inevitably given to impressionist expressions, made equal artistic productions of Duparc's La vie anterieure and Debussy's La chevelure. Paul Berl was the excellent accompanist.

Shacko, Klemperer, Salzedo in Joint Program

With Marjorie Call Salzedo, harpist, and Dr. Otto Klemperer at the piano, assisting, Maria Shacko was applausively received at her Carnegie Chamber Hall recital on Dec. 4. The feature of the program was a group of numbers by Dr. Klemperer, some for voice and harp, for voice and piano and for voice, flute and harpsichord. The two latter instruments, however, were not used. Dr. Klemperer's works impressed as of Schubertian vein if somewhat more heavily scored and in more contemporary dress. Miss Shacko also sang a Bach air, a group of Schumann—delivered stylistically—Haydn, Mendelssohn and Debussy numbers with harp and South American and other folk airs. Her voice disclosed color and pleasing quality and was used with musicianly intellect. Mrs. Salzedo had solo items of Pierné, Grandjany, Debussy and by her husband, Carlos Salzedo, all played with technical brilliance and intelligent musicianship.

Margaret Sittig in Violin Offerings

The annual New York appearance by Margaret Sittig, violinist, brought an interesting list in Carnegie Chamber Music Hall on Dec. 5. With Frederic V. Sittig at the piano, the artist revived a little known work, Stradella's sonata in D major, of traditional Italianate form and content. Of greater contemporary interest was the sonata by Leku, exemplifying the Belgian school of Franckian influence, whose placid beauties were set forth with particular appeal. A classic score of the earlier days of the violin, Viotti's concerto in A minor, held much of melodic and spirited attraction. Closing short pieces by Mozart, Dambois, Sibelius, Granados-Kreisler, Tedesco-Heifetz and Smetana were played with incisive bow and nimble fingers. The piano co-artist shared in warm applause and granting of encores.

Jooss Ballet in South America

The Jooss Ballet, now touring Chile and Peru, will appear in Guayaquil, Ecuador, during the holidays. Arrangements are being made for the ballet to tour Australia.

STEPHAN HERO CHATS WITH DR. MARCHLEWSKI, left, Polish Minister to Mexico, in Mexico City where the American violinist was heard during his tour of that country.

The DOUNIS

MASTERWORKS FOR THE VIOLIN

Carl Fischer, Inc., New York:

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New Aids to the Technical Development, Op. 27.
PAGANINI'S Moto Perpetuo in Fingered Octaves.

Harms, Inc., New York:

The Dounis Daily Dozen, Op. 20.

Theodore Presser Co., Philadelphia:

Fundamental Technical Studies for the Young, Op. 25.

Photo by Robert Moore

A MUSICAL TRIUMVIRATE. Left to right, Leo Kucinski, conductor, Sioux City Symphony; Richard Crooks, Metropolitan tenor, soloist at a concert there; and Paul MacCollin, manager, Sioux City Concert Course.

Martinelli with Reading Orchestra

READING, PENNA.—The Reading Symphony Orchestra offered its first seasonal concert at Rajah Theatre on Dec. 1 with André Polah on the podium. Weber's Overture to Euryanthe opened the program, followed by Brahms' fourth symphony. The guest soloist was Giovanni Martinelli, who, in fine voice, sang arias from Carmen, L'Africaine and Pagliacci. The noted tenor responded to the applause of a capacity audience with encores.

The organization gives four regular and two youths' concerts each season, the former in the Rajah Theatre, seating 2,100, and the latter in one of the high school auditoriums.

Other soloists this season are Rosalyn Tureck, pianist, Mischa Mischakoff, violinist, and Edna Phillips, harpist.

Outside of the revenues from subscriptions, the orchestra is supported by the Reading Musical Foundation, which also sponsors the Reading Choral Society, contributes to public park concerts in summers and gives financial help to deserving young artists. An increase in attendance is expected this season.

The musicians have no part in the management but receive union rates. The management is in the hands of an annually elected board of 18.

Hugo Schumann has been president since its founding. Dorothy Rowe is secretary and business manager. The orchestra is composed of over 60 local players and is augmented by 15 to 20 out of town musicians. Only five or six are amateurs or students.

Civic Opera's Plans

The Reading Civic Opera Society, an amateur organization was founded in 1936 by its director and conductor, Fred Cardin. It numbers fifty, while the playing ensemble of fourteen is taken from the Reading Symphony. The season's two productions, Princess Ida on Dec. 3, and Herbert's Serenade on May 6, will be presented at the Rajah Theatre. There will also be a summer performance in August in City Park of excerpts from Trial by Jury. Professional soloists are not engaged.

A newly formed Madrigal Society has appeared. Kathryn M. Hassler will be director and the membership will be limited to 25 picked voices. Its aim is to present the finest a cappella music by old masters and modern composers, and at least two concerts—winter and spring—will be given. No dates are as yet available, nor have club officers been appointed. David Garvey will be the accompanist.

Choral Society to Give Novel Works

The Reading Choral Society of 150 voices, again under Dr. Harry Sykes, will present two concerts this season as usual. The first will be on Jan. 22, at which Vivian Della Chiesa, soprano, Henry Baird, baritone, and Robert Gerling, tenor, will be heard in performances of the Cross of Fire by Bruch, and Hiawatha's Wedding Feast by Coleridge-Taylor. On April 30, the Society will present Eve by Massenet, and Dona Nobis Pacem by Vaughan Williams. Soloists will be Frances Newsom, soprano, Harrington Van Hoesen, baritone, and Willard Young, tenor.

The Choral Art Society of 125 voices announces the appointment of a new conductor for its present season of two concerts. Powell Middleton, head of the music department of West Chester State Teachers College, will conduct the as yet unannounced programs.

York Symphony Concerts Attract Capacity Audiences

YORK, PENNA.—The York Symphony Orchestra, Louis Vyner, conductor, was founded in the winter of 1933 by two local music lovers who took it upon themselves to collect the different departments of the ensemble. One concert was given that spring under George King Raudenbush. With this beginning and without financial backing, plans for a four concert schedule were made for the following season under Sylvan Levin, who remained for three years. Louis Vyner, who is also conductor of the National Youth Orchestra, has been its director since then.

Three years ago, four youth concerts were added to the regular schedule, making a season of eight concerts in all. Guest artists, engaged for this season include Efrem Zimbalist, violinist; Giovanni Martinelli, tenor; Paul Wittgenstein, pianist; and a local chorus with Frances Greer as soloist. Concerts are given at the local High School Auditorium, which seats 1,700. An increase in the sale of tickets has continued steadily until today a capacity house has almost been reached. The 80 players who make up the personnel are mostly amateurs.

The orchestra has been able to maintain itself solely through the sale of tickets. It has also acquired a library of many standard works and much orchestral equipment. The orchestra's success has brought more than one request from other cities asking for details. Roy O. McLaughlin is the business manager.

Milton, Penna., Symphony Now in 22nd Year

MILTON, PENNA.—The Milton Symphony Orchestra, with a personnel of sixty players and E. Hart Bugbee conducting, will present the first concert of its twenty-second season at the local high school auditorium on Dec. 10. The orchestra gives a series of three local concerts each season and in addition has several out-of-town appearances. Prominent soloists are featured at each local concert. Some time during the present season it is planned to give the first American performance of the Symphony No. 2, Opus 5, of Harald Lie, Norwegian composer.

This orchestra was founded in 1919 and has had the same conductor throughout its twenty-one seasons. The organization is maintained and operated by an Orchestra Association of about 200 subscribing and contributing members. The auditorium in which the concerts are given has a capacity of 1,000.

It is believed that Milton with a population of less than 9,000, is the smallest town in the United States supporting a symphony orchestra, giving a regular series of concerts each season. Osborne L. Housel is the concertmaster and Dr. George C. Davis, the manager. Berkeley V. Hastings is the president of the Orchestra Association. The personnel comprises professionals, amateurs and students.

Harrisburg, Penna., Symphony Orchestra in 12 Concerts

HARRISBURG, PENNA.—The all-professional Harrisburg Symphony Orchestra of 103 musicians was founded in 1929. George King Raudenbush is conductor and George R. Naugle the business manager. Concerts are given at the Forum in the State Education Building, seating 1,830.

The season of twelve concerts, seven evening and five afternoon, which began on Sept. 15 and concludes on April 29, will feature Simon Barer, pianist; Robert Virovai, violinist; Patricia Travers, young violinist; Whittemore and Lowe, duo-pianists; and Helen Traubel, soprano. Among the novelties Mr. Raudenbush will present are the first performance of Noah Klauss' symphonic poem, Evangeline.

Maintained by the Symphony Orchestra of Harrisburg, a membership organization, the management reports that the orchestra plays to sold out houses and that the subscription sale increased by fifteen per cent over last year.

Allentown Municipal Opera to Give Two Productions

ALLENTOWN, PENNA.—The Municipal Opera Company has been functioning since 1934 as an entirely professional group. Under the direction of Errol K. Peters, the company of sixty, which includes sixteen principals, twenty-five dancers and an orchestra of twelve, will present two productions during the current season. The Bartered Bride was given on Dec. 5. The spring production has not yet been decided upon. The performances take place at the Lyric Theatre, which seats 2,100. Summer performances, Mr. Peters announces, are the ultimate goal of the company.

Longmans MINIATURE Arrow Scores

"Follow the arrow and read the score"

Wagner—The Valkyrie
Orchestral Score

LONGMANS, GREEN & COMPANY announce the publication of the unabridged orchestral score (with German and English text) of *The Valkyrie* in the Longmans Miniature Arrow-Score Series, to be followed by similar scores of "The Rhinegold," "Siegfried" and "The Dusk of the Gods" during 1941. The savings effected by the purchase of Longmans' Wagner scores—$3.00 as compared with $12.00 or more in foreign editions—is naturally important, but the many superior features of Longmans' scores are of even greater consequence:

(1) The arrow system of score reading, invented by Albert E. Wier, enables anyone to follow the complex orchestral score of *The Valkyrie* without previous training in score reading.

(2) A signal in the form of a hand distinguishes the vocal from the orchestral staves so that only the vocal parts, if desired, may be followed during an opera broadcast or the performance of a complete recording.

(3) Circled numbers designate the fifty-six (56) motives of *The Valkyrie;* these motives are printed collectively in the front of the score with their numerals attached. As each motive appears for the first time in the score, and also whenever it reappears, its designated number is placed in a circle at the precise point of appearance or repetition.

(4) The more than four hundred separate stage instructions, written in the score of *The Valkyrie* by Richard Wagner and printed only in German on foreign scores, are translated into English, making it possible to understand the dramatic action perfectly when listening to broadcasts or recorded performances of *The Valkyrie.*

(5) Other special features include synopses of both "The Valkyrie" and "The Rhinegold"; full details regarding recordings; a history of the "Ring" and a glossary of German musical terms used in the score.

The price of the Longmans miniature orchestral score of The Valkyrie *is* $3.00 *in paper binding;* $5.00 *in cloth binding. A catalogue of Longmans Miniature Arrow-Score volumes, comprising chamber music, piano concertos, violin concertos and operas, will be mailed on request.*

LONGMANS, GREEN AND COMPANY
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Musicians Are Asked to Give Programs for Army and Navy

Musicians willing to aid in entertaining men of the defense forces are being sought by the Army and Navy Department of the National Council, Y.M.C.A. Artists desiring to lend their efforts to this program are asked to register with Miss Eleanor Wilson, Women's Activities Director at Army and Navy Y.M.C.A. headquarters, 347 Madison Ave., New York City.

Miss Wilson's office, as a clearing house for the programs, will make contacts for artists with the local Y.M.C.A. secretaries who will handle the details. Equipment and transportation details will be cleared by them in direct contact with the artists.

"At the present points of operation, the Army and Navy Y.M.C.A. provides a complete program of leisure time activities," stated Miss Wilson. "Musicales, vespers, community singing and general social programs are regular features to which volunteer artists lend their assistance. In view of the thousands of men who must be served in the draft groups, as well as those on regular duty, the need for cooperation on the part of patriotic artists can easily be recognized."

New Units Planned

Miss Wilson said that with 45 branches in continental United States, Canal Zone, Hawaii, the Philippines and China, more than 12,000,000 visits were paid by service men last year to Y.M.C.A. buildings. An expansion committee is seeking to establish additional units as soon as possible in places adjacent to the posts for the service men. Maj. Gen. Frank Ross McCoy and Rear Admiral Harry E. Yarnell, both retired, are in charge.

Her division, she said, also cooperates with officers in supplying programs to army posts and although "the help and cooperation of amateur artists is gratefully recognized," the present need "is for professionals who will aid in the work at the larger points of concentration."

Artists who desire to assist may do so, she said by "donating the proceeds of benefit programs."

VALTER POOLE,
conductor of the Michigan WPA Symphony Orchestra, Detroit, is planning a number of novelties for 1940-41.

New Balogh Suite to Have Orchestral Premiere

Erno Balogh's new orchestral suite, Four Pictures for Orchestra, will have its first performance Dec. 16 by the New York University Orchestra, Dr. Martin Bernstein conducting. The pianist calls the four pictures Repose, Factory, Lullaby, and Merrymaking.

Griller Quartet Continues Activities Despite War

Although assigned to RAF duty in England, members of the Griller Quartet find time to rehearse and fulfill several engagements according to a letter from Philip Burton to Elsie Illingworth of the NBC Artists Service, their managers. The letter, just received, points out that the members appeared with Myra Hess, pianist, at the first anniversary of the National Gallery Concerts, "a very moving occasion," and, despite air raids, the ensemble also played in "Nottingham, Oxford, Reading, Sheffield, to wonderful audiences" as well as playing for "officers and the troops."

"There is no playing down, we have done Mozart, Beethoven, Brahms, etc., and they have loved it," the letter continues. "We usually do two or three of these shows a week. They are announced as chamber music concerts, so only those really interested turn up. At first, there were few of them, but now the audiences are growing.

"Everybody here is in good spirits and quite determined that we shall carry on until the enemy is beaten once and for all, but we are none of us under any delusions about the difficulties that lie ahead. I hope you share our confidence and pleasure in Winston Churchill. His speeches are always received with acclamation. I suppose I mustn't discuss air raid damage—suffice it to say that there is a hell of a lot of London still standing."

Western Canada

(*Continued from page 5*)

current year show that difficulties with regard to fees, entrance to and exit from Canada by American artists are at a minimum and need cause no undue concern. As our two great countries grow closer together in their domestic and diplomatic relations, it is safe to predict that such regulations as are now imposed will be further minimized.

Contributing Factors to Growth

In making any assessment of Canada's musical growth and activity, the major factors to be considered are: symphony orchestras, their conductors, musical festivals, and teacher organization and activity.

In Alberta, the Calgary Symphony, under the baton of Jascha Galperin, has found the war to be a help rather than a hindrance and the 1940-41 symphony season is already well under way.

Founded in 1919 and revived in 1930 under the baton of its present conductor, Allard De Ridder, the Vancouver Symphony Orchestra of 65 professional musicians is now rated among Canada's finest orchestras. Maintained by private subscription, the orchestra gives yearly a series of six concerts in the Orpheum Theatre, seating 3,000, and a series of Summer Symphonies held in Stanley Park and sponsored by the British Columbia Electric Railway Company.

Promenade Concerts

The definite success of the Promenade Symphony Concerts held last Spring and sponsored by the Vancouver Sun, convinced the management that they should continue and arrangements have just been completed to present six of these concerts during the coming season. These are held in the Auditorium on the first Friday in each month commencing Nov. 1 through April 4. Arthur Benjamin has the artistic direction. Many new works are to be heard, among them a Cradle Song for violin and orchestra by Maurice Lowé, a new work on Canadian folk themes for orchestra by Jean Coulthard Adams; a prelude for orchestra, How Red Men Die, by Lenard Basham; a new work for strings by Hugh Bancroft, and a Concerto on Themes by Cimarosa by Mr. Benjamin. The soloists have been selected from the most accomplished local and visiting artists and the music has been carefully chosen to appeal to all. Music both serious and light will be conducted by Mr. Benjamin, Gregori Garbovitsky and Jean de Rimanoczy.

To the fore among the younger musicians is John Avison, whose orchestra has been frequently heard in the U.S.A. over the Mutual network and who recently accompanied Lauritz Melchior in a Vancouver recital for the Canadian Red Cross.

Choral Groups Prominent

Among Canada's finest choral organizations may be numbered The Bach Choir, Ira Dilworth, conductor; Burrard Male Voice Choir, Evan Walters, conductor; the St. Cecilia Choristers, Nancy Paisley Benn, conductor, all of Vancouver; the Victoria Oratorio Society, Stanley Bulley, conductor, and the Choral Societies of Nanaimo under the direction of Andrew Dunsmore.

The Canadian Federation of Music Teachers' Associations, with branches in every large centre in the four Western Provinces, is the only recognized body of music teachers in the Dominion. Adopting as their standard of conduct, "To realize that I am a professional person and ambitious to succeed, but that I am an ethical person and wish no success that is not founded on the highest justice and morality," the federation is under the distinguished honorary patronage of the Earl of Athlone, Governor General of Canada. Endeavoring to create and maintain a higher standard of excellence in the profession, the federation, under the guidance of Miss May James, Vancouver, is making a major contribution to Canada's artistic growth.

Festivals a Feature

The stronghold of the Musical Festival movement is Canada; the four Western Provinces, Manitoba, Saskatchewan, Alberta and British Columbia, hold yearly competitive festivals. Adjudicators from England, the finest men obtainable in their respective fields, judge and advise the many thousands of contestants as well as providing considerable musical fare for the listening audience. Held at Winnipeg, Fort William, Saskatoon, Regina, Edmonton, Calgary, Lethbridge, Trail, Kelowna, Penticton, Nanaimo, Victoria (until the outbreak of war, when the Festival was discontinued) and Vancouver, these festivals, aggregate, as in the case of Vancouver, some 1,700 separate entries with an approximate total of 16,000 competitors adjudicated over the 9 day period. Catering chiefly to younger students, they embrace every branch of the musical arts; vocal, both solo and ensemble, piano, strings, ensemble, brass, woodwind, bands, orchestras, percussion and rhythm bands and in some cases speech arts and elocution. Maintained by public subscription, sponsored by fraternal bodies and newspapers, these festivals have been operating in some cases for the past twenty years and are now an accepted part of Canada's musical life.

Among the distinguished visitors whom British Columbia and Vancouver welcomed this past summer were Mr. and Mrs. John Barbirolli. Travelling to Vancouver to conduct a concert last May, the conductor liked it so well that he took a house on the North Shore. Before returning to New York, Mr. Barbirolli conducted the Vancouver Orchestra in a benefit concert for the Canadian Red Cross which netted $4,000.

Truly Canada, from Victoria on the West Coast to Halifax in the far East, is becoming a haven for students, artists, and an ever increasing public that is learning to find food for thought and solace in what we hold to be "the finest of the Arts."

(*Montreal report, page 23*)

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Music in Toronto

(*Continued from page 5*)

persons, and a season of ten Tuesday evening concerts has been planned, with several concerts for children, and some special concerts over and above this. The orchestra will also play a number of out of town engagements.

The permanent conductor of the orchestra is Sir Ernest MacMillan, who succeeded the late founder of the present orchestra, Dr. Luigi von Kunits, some eight years ago. With the assistance of able management by J. W. Elton, and the enthusiastic support of a strong board of directors, whose president this year is W. G. Watson, the Toronto Symphony Orchestra has been built into one of the fine orchestras of the continent.

This year, in addition to the two guest artists who have already played, will see four guest soloists and one guest conductor. Sir Thomas Beecham, who is also appearing with two other Canadian orchestras, in Vancouver and Montreal.

Christopher Wood was born in Crowborough, England, and received part of his education in that country and part in Canada. At the age of seventeen he turned seriously to music, studying cello with Van der Straeten, at that time resident in London. Returning to Canada he continued studies in cello and theory with Professor Leo Smith of the Toronto Conservatory of Music. He played with the Promenade Symphony Orchestra under Reginald Stewart, and shortly after turned his attention to writing, becoming music critic for the Toronto Saturday Night in 1935. He has written articles for many Canadian publications, and is at present editor of the new publication, Canadian Music.

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ARTHUR PLETTNER and H. ARTHUR BROWN,

respectively conductors of the Chattanooga, Tenn., and the El Paso, Tex., Symphony orchestras, who led the Juilliard School of Music Orchestra at the Alumni Conductors' Concert on Nov. 23. (Story on page 27.)

Chattanooga Symphony Offers Children's Program

CHATTANOOGA, TENN.—The Chattanooga Symphony Orchestra, now in its eighth season, is under the direction of Arthur Plettner, Juilliard Professor of Music at the University of Chattanooga. The orchestra, whose business manager is Lester Cohn, is an ensemble of sixty-five players. Ottaker Cadek is the concertmaster.

The three regular concerts scheduled for the season will be heard on Dec. 2, Feb. 17 and April 14. There will also be one children's concert. Outside soloists engaged are mostly from nearby cities.

Under J. Oscar Miller, the Chattanooga Civic Chorus, founded in 1930, was to open the current season with a performance of Mendelssohn's oratorio St. Paul, on Dec. 10 at the Soldiers and Sailors Memorial Auditorium, seating 5,000. Assisting guest artists will be Dorothy Sandlin, soprano; Hardesty Johnson, tenor, and Wellington Ezekiel, bass-baritone. An orchestra with Ottokar T. Cadek as concertmaster will accompany the singers.

Each season the chorus presents three programs by its own members and a recital by guest stars here for the May Music Festival. Edward Schaefer is chorus president, with May Archibald ticket chairman.

The Civic Chorus program for the 1940-41 season comprises, in addition to the oratorio, a return engagement of Allan Jones, tenor, Jan. 28; a popular concert featuring Ballad for Americans, March 11, and the annual May Music Festival, May 12 and 14. On May 12 there will be a recital by the four festival guest artists: Eleanor Steber, soprano; Jean Watson, contralto; Willard Young, tenor, and Lansing Hatfield, baritone. The chorus, orchestra and guest artists will give a concert performance of DeKoven's Robin Hood on May 14.

Cleveland, Tenn., Has Musical College Groups

CLEVELAND, TENN.—Each year the Bob Jones College Chorus and Orchestra presents one oratorio and one operatic performance. This year Messiah will be performed with the following outside soloists: Larra Browning, soprano; Jean Shubell, contralto; Donald Dame, tenor; Elwyn Carter, bass. The operatic performance is scheduled for June 1 at the close of the season. In addition to this group there are a number of other choral groups on the campus—the A Cappella Choir being outstanding.

The performances of the musical groups of Bob Jones College are included in the regular college artist series tickets for the year. The Pre-Christmas Festival of lectures, music and drama, is an annual event.

Knoxville Junior Chamber of Commerce Aids Music

KNOXVILLE, TENN.—The Junior Chamber of Commerce has taken over sponsorship of the Knoxville Symphony Orchestra. The following have been named directors to manage the orchestra and arrange concerts: citizens-at-large: Margaret Conner, president of the Tuesday Morning Music Club; Clara McCauley, city schools music supervisor; Mrs. W. C. Rose, clubwoman; Malcolm Miller, dramatic and music critic; George Carmack, newspaper editor; Dr. R. E. Dunford, president of University Concerts, Inc. From the orchestra: Miles Manning, cellist; Glenn Stahl, French horn player. From the Junior Chamber: Gunby Rule and Robert Rule. Mrs. Bertha Walburn Clark, founder of the orchestra, will continue as director and will be a member ex-officio of the board, which expects to announce concert dates soon.

The Knoxville Symphony Society will present the Knoxville Symphony Orchestra in three concerts during 1940-41, the first taking place on Dec. 8 in the Bijou Theatre. The orchestra was founded nearly twenty years ago by Mrs. Bertha Walburn Clark, whose services as conductor and musical director have brought the group an important place in the civic life of Knoxville. During the current season the orchestra is being backed for the first time by the Junior Chamber of Commerce. A board of ten directors has been formed with F. Gunby Rule of the Junior Chamber as chairman.

Soloists will include Nancy Dendy, 12-year-old Knoxville pianist; Gloria Perkins, youthful violinist, soloist for the spring concert in April; and a Knoxville male chorus with soloists who will be heard in Max Bruch's Fair Ellen at the second concert in January. Advance indications are that the audience will be more than double the 500 attending for the past three seasons. The orchestra has been augmented, and comprises about 60 players, amateurs and professional. It is supported through ticket sales and by patrons' gifts.

San Antonio Civic Opera's Plans

SAN ANTONIO, TEX.—The Civic Opera Company, during the 12 years it has been functioning as a permanent organization, has produced from fifty to sixty operas, mostly of the lighter forms. All works are presented during the summer in the Sunken Garden Theatre, one of the most beautiful outdoor theatres in America. Principals, chorus, ballet and orchestra are local talent, but occasionally a guest soloist is engaged. Exclusive of orchestra and stagehands, the cast of an opera usually runs from sixty to ninety persons. Mrs. Lewis Krams Beck is the founder and general manager.

The schedule for 1941 has not yet been determined.

Orchestra Launches Pageant

El Paso Symphony to Open Sun Carnival

EL PASO, TEX.—The El Paso Symphony Orchestra, under the direction of H. Arthur Brown, inaugurated its 24th season Nov. 18, with Porter Heaps, organist, as soloist. Four concerts will be given, each presenting a distinguished soloist. For the annual holiday concert, Dec. 29, the official opening of the Southwestern Sun-Carnival, Joseph Bentonelli, tenor, will be soloist; Abram Chasins, pianist, appears in the third concert, Feb. 24, and for the closing, April 21, Steele and Clovis, duetists, make their first visit to El Paso.

The orchestra established in 1916, has disbanded from time to time. Its present position has been achieved under the leadership of Mr. Brown, musical director, and Dorrance Roderick, president, of the El Paso Symphony Association. During this period the personnel of the orchestra has increased from an average of 40 to about 75 professional and non-professional musicians, while the number of season subscribers has grown from nothing to 2,300.

This growth in interest is attributed to the fact that Mr. Brown intermingles modern compositions and novelties with the classic repertoire. The Ballad for Americans was given a prominent place on the program for the opening concert.

Support of the orchestra is through the sale of season subscriptions; the sale of tickets to single concerts; sustaining memberships; money raising activities by the Ways and Means Committee and contributions by the members of the Board of Directors if a deficit accrues. Mrs. Hugh M. Shannon is the business manager.

Professionals and Amateurs in Tyler Symphony Orchestra

TYLER, TEX.—The Tyler Symphony Orchestra is an ensemble of 65 players, made up of students, music teachers, business men and professional and amateur musicians from forty miles around. Founded in 1936, the orchestra is supported by a committee of donors. The five seasonal concerts are presented free. The high school auditorium is always filled to its 1,900 capacity. The last concert of the season will be given on May 1. Fritz Fall is the conductor and Mrs. Talbot Williams the manager.

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What Musicians Think of Radio

Our symposium on radio (and recorded) music, which continues merrily in this issue, reveals a general attitude of friendliness toward broadcast programs, although some of the replies are critical of the benefits to the listener, the musician and the "cause of music."

"In the past, music-making was a festive event, a sacrament," replies Lazare Saminsky, "now it is a permanent session, one continuous gray affair, a habit of which one grows as little aware as of lighting another cigarette. . . It is decidedly a factor in the de-personalizing of music."

John Barbirolli upholds reproduced music but reminds the reader that nothing can take the place "of the living thing."

Virgil Thomson, the New York Herald Tribune's outspoken music critic, in his comment on radio, states flatly that "the enormous amount of unemployment that exists today among accomplished musical performers is certainly not traceable to anything else."

Charles Wakefield Cadman, staunch champion of the correlative study of music in public schools and colleges in hand with broadcasts and records, declares he is not in favor of this medium unless "those who control radio and manufacture recordings are willing to reimburse adequately composers and publishers for their part of it all."

Aaron Copland foresees "a profound effect on the type and style of music created in the future."

Mrs. H. H. A. Beach finds "that a considerable happiness has been brought into many a lonely place."

A. Walter Kramer points out that "the music profession is benefited directly in small part, namely only those artists whose incomes are increased by radio engagements and phonograph recording contracts. They, however, form a small percentage of the total number who make up the music profession."

Frank LaForge in his response emphasizes the importance of constant repetition of masterpieces.

George A. Wedge believes that "listening to music brings about the desire to make music, thus helping teachers, publishers, and instrument makers."

M. Wood-Hill voices a familiar plaint, the need of sufficient instrumentation, leadership and adequate rehearsals.

Maurice Eisenberg suggests that the educational possibilities of radio are "so vast and important" that a new portfolio should be created in the Federal Government, "a Ministry of Radio Education."

Shining ideas are also found in many of the other replies to the Musical Courier's question. In brief, reproduced music is no longer mere "canned music." It is a vital part of our daily life.

—o—

Britain Speculates on Sirens

The remarkable poise of the British musician's mind is shown in the fact that, though Nazi bombs fall nightly in their capital, the spark of music is kept alive by those who love it.

Though at least two music publications, including The Chesterian, have had to suspend for the duration, the nearly-century-old Musical Times in its latest issue shows no diminution of its impeccable objectivity.

The letters from its readers received just before the opening of November included speculations on the tonalities of the sirens used for air-raid alarms.

One incurable melodist opined that "to listen from a distance to a whole chorus of sirens, some on the rising note while others are descending or at their apex, is to experience a thrill which is far from unmusical."

Elsewhere in this issue of the Musical Courier, our London correspondent, Hugh Liversidge, writes of some of his unique experiences as an Air Warden during these raids.

While a people clings thus tenaciously to culture and enlightenment, it will be a tough job for barbarism to vanquish them.

—o—

Forecast: 1941

Now that the national elections have come and gone, the time is here for a new national solidarity in the American musical world. The hampering effect that uncertainties as to the future always exert on plans for musical and other endeavors has now passed.

With the production of the country entering a period of rapid expansion, it is obvious that a great deal of additional revenue will be diverted into support of the arts. Despite the added taxation for defense, there will be a vast increase in the national income. Sponsors of musical enterprises will find additional support both from public-spirited guarantors and the general public. The musical artist, the manager and the patron will have more generous budgets available for their purposes. And, finally, there will be a great program of musical and other entertainment to provide higher morale for soldiers in training and citizens on the home fronts.

If experience of the past is reliable, the music industry is in for a major boom. Far-sighted musicians may well avail themselves of opportunities to bring their work before the public with more enterprise than at any time in the last decade.

The approach of 1941 heralds the beginning of a period in which the musical center of the world will be firmly established in this hemisphere. Let no one be a sluggard in the stirring days that are to come. The field is ready, and the worker in the art world needs only the faith to see the vast possibilities of the future.

—o—

Sibelius at 75

One of musicdom's greatest and most modest men is being honored on his 75th birthday—Jean Sibelius, whose fame, at least in Britain and the United States, continues to grow. It survives the war that has been waged among New York's critics this season over the merits of his music.

Declining invitations to revisit this country, where he came in 1914, Sibelius prefers to remain in his native land in an hour when she has needed her foremost figures. He has long been the chief voice to celebrate her national spirit, and it is doubtless owing to his music that Finland enjoys so warm an understanding on this continent.

As a corrective to the emphasis that has been placed on pure technic in composition during the last decades, Sibelius has played an important part in 20th century musical history. We do not know the ultimate verdict on the essential value of the themes, methods of development and formal structure of his music, but the public response to the powerful, soulful sentiments in his most popular works has shown that the human spirit in music still has a large share in determining the effectiveness and living quality of composition.

—o—

Cruelty to Composers

Rejection of manuscripts from thirty-four composers in a contest for a new opera, sponsored by a Philadelphia group, again revives the whole question of competitions. We can applaud the purpose of the Philadelphia Opera Company in offering to expend between $2,000 and $3,000 for a production, plus $500 for the copying, if we must deplore the fruits of this particular contest. Judging from the press stories, the public gathered the impression, however wrongly, that our composers were not qualified to write operas, hence their manuscripts were returned and the contest was a fizzle.

The qualifications of all our composers are well known; obviously, the sensible method of finding an opera is to select the composer and commission him to write one. And even then, do not expect too much. In the Italy of a happier period, it was well understood that the six to a dozen premieres each season would not assure new works of exceptional merit. Only a fractional part of this vast creative effort remains to enrich the repertory—yet who can say all this artistic laboring was in vain?

Philadelphia's unfortunate experience demonstrates the singular absence of directional vitality in our opera houses. The composer seems to be non-existent, so far as some producers are concerned. Yet to revitalize this form of art we must begin at the fountain-head.

Merry Christmas

The Musical Courier's
Entire Staff
Extends Hearty Greetings
To All Our Friends
Happy New Year

Cartoon by Farlow

"That's your cue, dearie."

VARIATIONS

By Leonard Liebling

I'm as sorry about this page today as you are. In fact, I'm sorrier, for I have to write it. And worse, I had to do a lot of reading beforehand.

What I'm trying to say is that it becomes my duty every once in a while to review a lot of new music and books which pile up my desks in the office and at home. The reading of the music and books is a pleasure, but then to have to sit down and write about them irks me almost as much as to have to make out my income tax report. (Adv.) Both have to be done, however, and the best way is to stop crying and dive in and do it. Maybe too, there is some usefulness to the reviewing at this particular period, for Christmas nears, and you might have to select appropriate gifts for family, friends, pupils or teachers bitten with the musical bug, like you and me.

With that thought, and also the suspicion that publishers send me their wares not because they love me, but because they wish them discussed in the Musical Courier, let me clear my desks and my conscience at the same time.

I have never been accused of shrieking praise to the heavens about most of the music written by Left Wing composers the past ten years or so. In fact, during that period and even previously, the radical group has catalogued me in the ranks of what it terms reactionaries. Still I have tried to keep an open mind about all new music, both befor and after hearing or playing it. Some appealed to me, some did not. I imagine that the same thing has happened and continues to happen also to Left Wingers.

I don't know whether or not Harold Triggs regards himself as a Left Winger, and I did not care when I put his latest opus on my piano rack and fingered warily through the pages. The work is a piano Suite called *Six Surrealist Afterludes;* based on Ernst's Two Children are Menaced by a Nightingale, Picabia's Catch as Catch Can, Dali's The Persistence of Memory, Miro's Personage Throwing a Stone at a Bird, Chirico's Melancholy and Mystery of a Street, and Tanguy's Mama, Papa is Wounded.

I have not seen any of the pictures which Triggs interprets, and I know very little about Surrealism. However, I like the music which Liszt, Moussorgsky and Rachmaninoff wrote after viewing certain pictures, and I saw only a few of the canvases they describe.

All this is preamble to saying that I was intrigued by the Triggs pieces as pure music and descriptive tonalizing. The themes and their treatment are consonant with the titles in suggestiveness, fancy, sentiment and ironic humor. The harmonization is Left Wingishly advanced, but mostly retains euphony in the older sense. The idiom, for all its modernity, presents no discouraging difficulties. A pianist of supple hands, imagination, and mastery of tone and pedal, should be able to sound real beauty in many of the pages.

The Triggs Suite is so essentially pianists' music that he has dedicated the separate pieces to various keyboard performers—Vera Brodsky, Adele Marcus, Rosina and Josef Lhevinne, Ray Lev, Helen Earle and Nadia Reisenberg. (The lone man should feel flattered.)

My own preferred part of the composition is Melancholy and Mystery of a Street, remarkably portrayed, and in which its straight progressions and barren regularity are reflected even in the appearance of the printed page. (J. Fischer & Bro.)

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Some other music received: A collection of favorite light pieces for solo piano and two pianos. The solos, in easy arrangement, are Victor Herbert's Her Regiment, Romberg's Serenade (Student Prince), Hubbell's Poor Butterfly, Youmans' Tea for Two, Whiting's Japanese Sandman. The two-piano numbers, much more difficult technically, consist of Porter's Begin the Beguine (arr. by Cy Walter), Romberg's Stout Hearted Men (arr. by Felix Guenther), and Symphonie Modern, by Max Steiner and Max Rabinowitch, arranged by Albert Sirmay. (Music Publishers Holding Corporation.)

◆ ◆ ◆

A Treasury of American Song, an imposing volume both in size (9¾ x 13 inches) and content. The authors, or rather selectors, are Olin Downes and Elie Siegmeister. The former contributes a compact and sympathetic Introduction about typical American music from Colonial hymns to jazz, and also furnishes useful annotations for many of the 142 songs all of whose texts underlie the music. Siegmeister has arranged the piano accompaniments in the simplest possible style. All the native favorites are in the book, as well as many examples just as characteristic but less familiar. Downes endears himself to my heart especially with his fine and feeling tribute to Sousa, "the composer of the marches which have sounded around the world, and which have never been paralleled for their swing and lift in any other country. . . . The melody (of Stars and Stripes Forever) is not by Beethoven, but the inspiration of it and the truth of its expression are hardy to be surpassed. A melody? It is an ecstasy!" The book is cloth-bound, well printed on heavy paper, and costs $5. (Howell, Soskin & Co., New York.)

◆ ◆ ◆

Most important of the current publications is the latest number of The Longmans Miniature Arrow Score Series (with the Wier Arrow System markings), being the complete orchestral, vocal and text material of *Wagner's The Valkyrie.* Music lovers and musicians now know that the Arrow System enables one to follow orchestra music without previous training in score reading. The new feature in this Valkyrie volume is an added printed hand which distinguishes the vocal from the orchestral staves so that only the vocal parts, if desired, may be followed during an opera broadcast or stage performance. Other special advantages are circled numbers designating everywhere the 56 motifs of The Valkyrie, all of them assembled with their numerals in front of the score; more than 400 separate stage instructions translated into English (they are German in the foreign scores); synopses of both The Valkyrie and Rhinegold; full details regarding phonograph recordings; a history of The Ring; and a glossary of German musical terms used in the score. All this offers a real feast for Wagner lovers.

Welcome news is that the Longmans version of The Valkyrie costs only $3. in paper cover, and $5. in cloth, while the price of a foreign score is $15.—if it could now be imported from Europe at all. (Longmans, Green and Company.)

We Sing. A Singing School. Edited by Theresa Armitage, Peter Dykema, Franklin Dunham and others.

A little book containing about 215 examples (vocal part only) of original and adapted songs, with special texts written for the borrowed ones. Plentifully illustrated with descriptive pictures by Martha Powell Setchell. Mostly well known songs, but some fitted to excerpts from a Chopin waltz, Beethoven and Haydn chamber music, Beethoven's Pastoral Symphony, piano pieces by Tchaikovsky, Mozart, etc. (C. C. Birchard and Company.)

◆ ◆ ◆

Of new books this desk has plenty; in fact too many for detailed reviewing. First of all there is a marvelously handsome 157-page copy of Deems Taylor's story and description of *Walt Disney's Fantasia,* and his purposes and methods in making the now famous film. A brilliantly hued paper wrapper picturing most of the Disney personages and animals, covers the volume. The inside full and margin illustrations, done by Disney and his studio corps, are riots of color and poetical and humorous imagination. Musical notation of the Fantasia themes twines about the drawings and edges of the pages. The Taylor text, breezily written, offers oodles of useful information. Also there is a Foreword by Leopold Stokowski, but no picture of him, not even of his hands! (Simon and Schuster—and compliments to them for an exquisite masterpiece of bookmaking.)

What Happened Next. Dame Ethel Smyth's story of her life, her compositions, and the people she has met and known. With many diary notes, letter quotations and passages about historical and musical events of the past 70 years or so—Miss Smyth now is 82. This is the third of the English composer's autobiographical books and, as in the previous two, she speaks with the utmost frankness and even rudeness. Balfour, Barres, Belloc, Empress Eugenie, Calvé, the Churchills, Debussy, Fauré, Gosse, Nikisch, Levi, Muck, Mottl, Messager, Melba, Mahler, Marchesi, George Moore, Kaiser Wilhelm II, Weingartner, Queen Victoria and a host of other celebrities figure in Miss Smyth's informative and highly entertaining pages. (Longmans, Green and Company.)

Grove's Dictionary of Music. Supplementary volume to the six published in 1937. The new addition, edited by H. C. Colles, covers recent musical and scientific developments, brings old biographies up to date, adds recent ones, embraces radio broadcasting all over the world, and discusses American music, serious and jazz. Price, $5. (The Macmillan Company.)

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Treasury of the World's Great Letters. Edited by Lincoln Schuster, who displays taste and a sense of the picturesque and dramatic in his choices. Schuster tells fascinatingly about his hobby of collecting letters, a labor of love through many years, ranging from the communications of Alexander the Great and St. Paul to George Bernard Shaw and Thomas Mann. Each letter has a prefaced piquant biographical note, giving the significant facts about the writer and the person addressed, and summarizing the historical background and impelling motive of the correspondence, whose result also is epilogued briefly by Schuster. Of particular musical interest are letters by and about Schubert, Wagner, Nietzsche, Tchaikovsky, Richard Strauss, Beethoven, Salieri, Nadejda von Meck, Mahler, etc. One passage in the Schuster Introduction is of intriguing value: "Two strange facts I have discovered in my investigations. First, that with a few exceptions, geniuses like Beethoven, conquerors like Napoleon, and great creative scientists like Michael Faraday all say pretty much the same romantic, grandiloquent and sometimes incoherent things when they sit down to write love letters. Second, that in Venezuela the post office permits love letters to go through the mails at half rate, provided they are sent in bright red envelopes." (Simon and Schuster.)

◆ ◆ ◆

How to Make a Million Dollars Writing Songs. By Frankie Sabas.

If the author had his tongue in his cheek when he named his book, he is entirely serious when he tells embryo "popular" composers how to develop lyrics, find titles, use meter, rhyme and construction, develop chorus and verse, secure a publisher, contact radio artists, and at least start in the accumulation of the promised million dollars. Really a treasurable book for those who need it. A symphonic writer once told me that he could shake best selling popular songs out of his sleeve, but felt it

beneath his dignity to do so. Just as easy as that! I dared him to write even one. He never did. But at that time Frankie Sabas hadn't published his book. . . . By the way, has Frankie got his million? (Fortuny's Publishers, Inc.)

◆ ◆ ◆

While Europe flames with war and the foreign capitals are practically moribund musically, New York goes on cementing its position as the world's leading tonal center, now and probably forevermore. Glance at one recent Saturday—December 7—when that city heard Heifetz, Iso Briselli, Ruth Slenczynski, the Philharmonic Orchestra, the NBC Orchestra under Toscanini, and Mozart's Marriage of Figaro at the Metropolitan Opera.

◆ ◆ ◆

Again better music is being treated like a stepchild by officials of the U. S. Government. Col. Arthur V. McDermott, director of selective service in New York, publishes advice for enlisted men and volunteers, regarding what to take to camp. He says in part: "A musical instrument may be included, provided it is small, like a harmonica, Jew's harp or fife. If a soldier insists, he may bring a grand piano, but only if he can get it into his pocket".

Progressive manufacturers of pianos might steal a march (no military pun intended) on the good Colonel, by taking him at his word. They have been making their pianos smaller and smaller of recent years. Perhaps pocket-size is now on the way.

◆ ◆ ◆

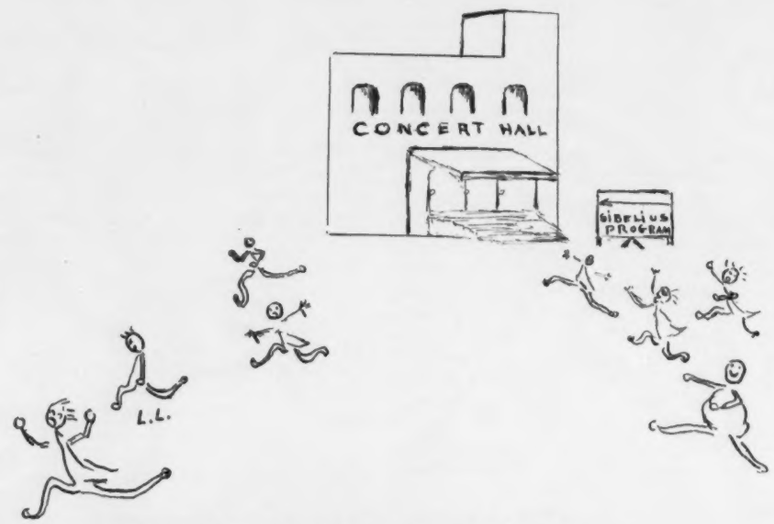
What do you make of this, from the New York Times of Nov. 17, considering all we have been reading about the horrors of Finland under Soviet domination: (From the Helsinki correspondent) "The concerts here in Helsinki have been better attended than in many seasons past. . . . All the important concerts have been sold out. . . . The opera has enjoyed similar unprecedented success. . . . It is indeed incredible how the artistic life of Helsinki has flourished this fall. It is one of the few positive developments of a tragic era, however paradoxical it may seem." Paradoxical seems to be the right word in the right place.

◆ ◆ ◆

Walt Disney pronounces the name of his new picture "Fantaysia," to rhyme with Asia. Asked why, by a musician, he said, "I know that you folks say 'Fantahsia,' but I come from Missouri, and out there we say 'Fantaysia.'"

◆ ◆ ◆

Eminent and enthusiastic Wagnerite, Mrs. Eleanor Roosevelt, was so deeply moved recently that she wrote in her World-Telegram (New York) daily diary of December 14: "Yesterday I went to hear Tristan and Isolde sung by Mme. Flagstad and Mr. Lauritz Melchior, ably supported by a remarkable group of other singers." That's telling the world!



PICTURE PUZZLE: WHICH ARE THE SIBELIUS LOVERS?

Your Simon, who covers a lot of ground, was considerably surprised to meet the lovely Jessica Dragonette when he crashed a Ladies' Day luncheon of the Terre Haute Rotary Club on Dec. 4 and heard her make a charming speech—impromptu too.

Since gentlemen prefer blondes, he hurried out after her and heard her concert in St. Mary's of the Woods, Indiana.

She flew out—and at the end of the flight was presented with the flag of the flag ship—having been the first passenger ever to receive such a courtesy at the hands of the American Air Lines. By sheerest luck she missed taking the plane which crashed—and is now safely back in New York.

• • •

Jeanette MacDonald, radio, screen and concert soprano, radiant in Burgundy red, paused long enough in New York, in the midst of her present tour to be hostess at a cocktail party on Dec. 2 at the St. Regis, given by her alert and energetic impresario, Charles L. Wagner. Noted among those greeting the prima donna were J. Robert Rubin, Howard Dietz, Art Schmidt, Ray Bell and Mr. Shank, of MGM; Bernarr MacFadden, Delight Evans, Mr. and Mrs. Julian Olney, of White Plains, and numerous representatives of the press including Grena Bennett, Francis D. Perkins, George H. Hilbert, Pierre V. R. Key, John Majeski, Julian Seaman, Irene Thirer, William G. King, Robert C. Bagar, Frances Quintance Eaton, Alfred Human, Robert Lawrence, Gladwin Hill, Wanda Hale, Eileen Creelman and Miss Thompson of Vogue. The genial author-impresario, Charles, and his capable assistant, Edward W. Snowdon, beamed on one and all.

• • •

The New York bow of WGN Concerts, in Carnegie Hall on Nov. 29, brought a brilliant array of celebrities and musicians to hail keyboardist, Sascha Gorodnitzki. Fellow artists present to hear the pianist included Josef and Rosina Lhevinne, Mischa Elman, Felix Salmond, Carl Friedberg, Roy Harris, Fritz Mahler, Paul Stassevitch, Abram Chasins, Richard Buhlig, Isabelle Vengerova, Arthur Carl man, Vittorio Giannini, James Friskin, John Brownlee, Mieczyslaw Munz, Eddy Brown, Carl Deis and Michael Bartlett. Also noted among those present were Ogden Goelet, Mr. and Mrs. Leonard J. Cushing, Princess Jehan Seesodia, Lady Lindsey Hogg, Gerald Warburg, Mrs. Eugene Coleman Savidge, John Erskine, Mr. and Mrs. Lowell Thomas, Lady Joan Moore, Robert Alfred Shaw, Mrs. Somerset Maugham, Baron Henry Hennet, Mrs. Herbert Witherspoon, Dean Hawkes of Columbia, Mr. and Mrs. Meredith W. Langstaff, Mrs. Richard Mather Boardman, Dr. George Gartlan, Delos Chappell, Mrs. Jean Cranmer, Kenneth Klein, Adolph Dehn, Leonard Liebling, Leon Kroll, Carleton Smith and Prof. Miles Dresskell.

NEW YORK CONCERTS

A—afternoon; E—evening.

Sunday, December 15
Philharmonic-Symphony Society, Carnegie Hall (A)
Trapp Family Singers, Town Hall (A)
Harriet Wingreen, pianist, Carnegie Chamber Hall (A)
New Friends of Music, Carnegie Hall 5:30
Marie Arakian, soprano, Town Hall (E)
Fritz Kreisler, violinist, Carnegie Hall (E)

Monday, December 16
John Creighton Murray, violinist, Town Hall (E)
People's Chorus, Carnegie Hall (E)
Sergei Radamsky, tenor, Carnegie Chamber Hall (E)

Tuesday, December 17
Philadelphia Orchestra, Carnegie Hall (E)
Anatol Kitain, pianist, Town Hall (E)

Wednesday, December 18
Down Town Glee Club, Carnegie Hall (E)
Farbman String Orchestra, Town Hall (E)
Tuthill Oratorio Society, Carnegie Chamber Hall (E)

Thursday, December 19
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 20
Philharmonic-Symphony Society, Carnegie Hall (A)
Mount Holyoke College Glee Club, Town Hall (E)

Saturday, December 21
National Orchestral Association, Carnegie Hall (A)
New York Oratorio Society, Carnegie Hall (E)

Sunday, December 22
Philharmonic-Symphony Society, Carnegie Hall (A)
Trapp Family Singers, Town Hall (A)
New Friends of Music, Carnegie Hall 5:30
Nicola Moscona, bass, Town Hall (E)

Thursday, December 26
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 27
Philharmonic-Symphony Society, Carnegie Hall (A)
Elizabeth Travis, pianist, Town Hall (E)

Saturday, December 28
NBC Symphony Orchestra, Carnegie Hall (E)

Sunday, December 29
Philharmonic-Symphony Society, Carnegie Hall (A)
Clyde Barrie, baritone, Town Hall (A)
New Friends of Music, Carnegie Hall 5:30
Ukranian Chorus, Town Hall (E)

Monday, December 30
Irene Rosenberg, pianist, Town Hall (A)

Thursday, January 2
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, January 3
Philharmonic-Symphony Society, Carnegie Hall (A)
Muriel Kerr, pianist, Town Hall (E)
Marian Anderson, contralto, Carnegie Hall (E)

Saturday, January 4
Jerome Rappaport, pianist, Town Hall (E)
Philharmonic-Symphony Soc., Carnegie Hall (E)

Sunday, January 5
Ethel Bartlett-Rae Robertson, duo-panists, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Virginia G. Shuey, pianist, Steinway Hall (A)
David Sackson, violinist, Town Hall 5:30
New Friends of Music Orchestra, Carnegie Hall 5:30
Miksa Merson, pianist, Town Hall (E)
New York City Symphony Orchestra, Carnegie Hall (E)

Monday, January 6
Efrem Zimbalist, violinist, Carnegie Hall (E)
Arthur Whittemore-Jack Lowe, duo-pianists, Town Hall (E)

Tuesday, January 7
Philadelphia Orchestra, Carnegie Hall (E)
Alexander Kipnis, basso, Town Hall (E)

Wednesday, January 8
Dorothy Maynor, soprano, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)
Jessica Reese, soprano, Shirley Edwards, contralto, Carnegie Chamber Hall (E)

Thursday, January 9
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, January 10
Philharmonic-Symphony Society, Carnegie Hall (A)
Reginald Stewart, pianist, Town Hall (E)
Mischa Elman, violinist, Carnegie Hall (E)
Myvanway Evans, songs, Carnegie Chamber Hall (E)

Saturday, January 11
Philharmonic-Symphony Society (Young People's Concert), Carnegie Hall (M)
Dalies Frantz, pianist, Town Hall (A)
Boston Symphony Orchestra, Carnegie Hall (A)
Susanne Freil, soprano, Carnegie Chamber Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, January 12
Philharmonic-Symphony Society, Carnegie Hall (A)
Lea Karina, soprano, Town Hall (A)
Hannah Little, soprano, Steinway Hall (A)
New Friends of Music (Metropolitan Trio), Town Hall 5:30
Anne Jamison, soprano, Town Hall (E)
New York City Symphony Orchestra, Carnegie Hall (E)

Monday, January 13
Philharmonic-Symphony Society (Young People's Concert), Town Hall (A)
Bach Circle, Town Hall (E)
National Orchestral Association, Carnegie Hall (E)

Tuesday, January 14
Erica Morini, violinist, Town Hall (E)
Kurt Engel, pianist, Carnegie Chamber Hall (E)

Wednesday, January 15
Ella Flesch, soprano, Town Hall (E)
Zadel Skolovsky, pianist, Carnegie Hall (E)

RADIO AND RECORDS: Aid or Bane?

Musicians representing every branch of the musical field continue in this issue to express their opinion of reproduced music.

Musical Courier submitted this question:

"Is reproduced music—radio and phonograph music —beneficial or otherwise to the cause of music?"

More letters will be published in our next issue.

Those whose statements appeared in the Dec. 1 issue were Mrs. H. H. A. Beach, Virgil Thomson, Aaron Copland, John Barbirolli, Lauritz Melchior, Charles Wakefield Cadman, Lazare Saminsky, M. Wood-Hill, Richard Crooks, A. Walter Kramer, Leon Barzin, Frank La Forge, Alice Tully, Frank Chapman, George A. Wedge, Agata Borzi and Maurice Eisenberg.

SPALDING REHEARSES
with the Oklahoma City Symphony Orchestra, Victor Alessandro, conductor.

Fabien Sevitzky

Conductor

I am heartily in favor of reproduced music (if it is good in quality and in reproduction), either by means of records or radio.

Because I believe that the more music people hear, the more they will want to hear, I consider that all phases of activity which bring music to an ever-widening public help assure permanence for the country's great symphony orchestras.

I think radio and records stimulate a desire to hear the same compositions performed by an orchestra "in person," and so are beneficial to concert attendance. It is because of the "personal" appeal of music produced on the stage, before an actual audience facing an actual orchestra, that I believe symphony orchestras should (and do) surpass any other method of appealing to the public.

In short, being myself convinced that the public has an inherent love of music, I believe the more good music is given to people—by whatever means—the better the results for music and the music profession.

Queena Mario

Former Metropolitan Soprano

Innumerable benefits are derived from reproduced music. There are today throughout the land thousands of people who ten years ago had never heard an opera, but being by now, educated by the broadcasts, last year poured their dollars into the Metropolitan fund, rather than lose their Saturday afternoon performances. The symphonic broadcasts have an equally large following, and yet a great part of this unseen audience, up until comparatively recently, was almost completely unacquainted with the beauties of great music, beautifully executed.

Recordings, too, have brought invaluable advantages. Students who are able to listen to Heifetz or Kreisler, Tibbett or Flagstadt through the medium of their records, are developing their interpretative gifts from the greatest examples. Operatic aspirants can buy sets of records of complete operas and learn their tempi and phrasing from them. Best of all, the level of musical knowledge throughout the country is infinitely higher,—all through the medium of "canned music."

Solon Alberti

Pianist, Coach

In my opinion every device, either mechanical or radio programs (which is semi-mechanical) has a substantial influence for the good of music.

There may be temporary periods when, during the exploitation of certain ideas either over the radio or on the phonograph or recording devices, the cause of music "in the flesh" seems to be retarded. But eventually, after each "depression" there is a re-birth of enthusiasm for the artist or artists or symphonic or opera organizations and their respective messages in music which carries us farther along the direction in which we are headed and the cause of our Art as a whole is benefited.

Ernest Carter

Composer

I believe that it is beneficial to the cause of music in general in the way of spreading a wider appreciation of what is good, in spite of the large volume of trash which is available on the radio at any hour of day or night. In California the Philharmonic concerts and the Metropolitan Opera come on at lunch time and you would be surprised at the number of fans who eat their lunch at the radio.

Like all technological developments, reproduced music must bring hardship to some in the music profession, but let us hope that the resulting increase in the number of music lovers will eventually bring a compensating increase of opportunities for the professional musician.

Hugo Kortschak

Violinist

The vast benefits of reproduced music to the cause of music are obvious. Certain negative effects I have long been interested to note are:

1. Among many who have absorbed their music mainly via radio and phonograph there is an unmistakable conditioning of the ear to the peculiar quality of reproduced sound, so that frequently the sound as manifested in a fine concert is found unsatisfactory.

2. The easy availability of reproduced performances of famous artists creates an outspoken snobbishness against anything not coming from a celebrity.

3. Students frequently deaden their own musical impulses by listening to records and broadcasts before trying to form their own idea. Budding conductors learn their scores by ear and imitation instead of through the recreative process of score-reading.

NICOLAI MALKO,
conductor, Chicago Fine Art Orchestra.

Beryl Rubinstein

Director, Cleveland Institute of Music

I think there can be no doubt that any medium, be it personal or impersonal, through which increasingly large numbers of people can hear good music well performed, is beneficial. I have no statistics on the subject but I should venture the opinion that enormously larger numbers of people are acquainted with the masterpieces of musical literature today than was the case two decades ago.

One does not tire easily of Bach, Mozart, Beethoven and the other master composers. Rather is it a case of the appetite increasing by what it feeds on. The best way to "understand" music is to listen to it. I believe a great many business men do not like to attend concerts of serious music largely because of the sense of restraint that they feel in the formal atmosphere of such an occasion. It is possible that they would not have this attitude were it possible for them to walk around, to talk, or feel at liberty to do anything they chose while the music was going on. This, of course, is the case with music that people hear over the radio or on a phonograph.

I do not believe that the radio or the phonograph has hurt the concert business. If anything it should have helped.

Arthur M. See

Rochester, N. Y., Civic Music Association

When it was first proposed that fine music be broadcast, especially that produced by artists and orchestras who also appeared in concert halls, I was definitely sceptical, not only as to the quality of the reproduction but as to the possible disastrous effect on attendance at our local functions. My opinion in this matter did not change for several years, but I am convinced now quite definitely that it has had a beneficial result in promoting the cause of music in general.

The extensive sale of records during the past two years indicates the remarkable interest in fine music. We can no longer doubt that this entire country has become music minded and has given a tremendous support to the cause of music, and we must surely acknowledge that both the radio and the record companies have rendered invaluable service in this development.

Oscar Wagner

Dean, Juilliard Graduate School

I believe that reproduced music has increased the musical consciousness and knowledge of the people of the nation thereby adding to their enjoyment.

In general, people seem to like best the music they have heard before and recognize. Think how many people listen with a special interest when Escamillo begins the Toreador Song at the opera. By extending the range of what they recognize the range of what they enjoy is extended.

Gregor Piatigorsky

Cellist

Undeniably, yes! The more one is given opportunity to hear good music, the better it is—be it through radio, phonograph or other mechanical medium, as it does create the "average listener."

Surely to have seen reproductions on postcards of pictures of Vermier, El Greco or Rembrandt, etc., is better than not knowing these masterworks—even if such reproductions are not fully satisfactory.

The new listener won through broadcast or phonograph must know the difference between reproduced music and music "alive" and only then one will see him in the concert hall audience.

(*Please turn to page* 23)

Boston Symphony Concerts Feature American Works

(Continued from page 4)

Highlights of recent Boston Symphony programs have been a brace of Bach concertos for two claviers, performed with Jesus Maria Sanroma, official pianist of the Boston Symphony, and Abram Chasins as soloists. Their performances were marvels of dexterity and smooth coordination.

Serge Koussevitzky has revived the Third Symphony of Nicolai Berezowsky, an uneven but meritorious score. These were Mr. Koussevitzky's first performances of the work, the composer having introduced his music to Boston some three years ago.

Another score new to Boston was The School for Scandal Overture by Samuel Barber. Mr. Barber was on hand to witness the success of his cleverly written and altogether delightful piece. At the same concerts Hindemith's masterly Concert-Music for strings and brass, was done. The Concert-Music wears extremely well; in fact one is willing to venture that it will prove a major classic of the time.

Chicago Symphony Visits

The Chicago Symphony, upon the tour which celebrated the Golden Jubilee of the organization, reached Boston Sunday, Nov. 24. Symphony Hall was filled and general admiration for conductor Frederick Stock and his orchestra was heard following a concert that began with Weber's Euryanthe Overture and included Brahms' Third Symphony and two Wagnerian excerpts from the Ring—Forest Murmurs and Siegfried's Rhine Journey. At this concert we had the first Boston performance of John Alden Carpenter's new, light and reminiscent Symphony, which he composed for the Chicagoan festivities.

Recitalists Welcomed

Numerous recitals have characterized a busy autumn, important among them being those of Jan Smeterlin, pianist, and Kerstin Thorborg, the gorgeous-voiced contralto of the Metropolitan Opera, at Jordan Hall. In the same auditorium Arthur LeBlanc, promising young violinist, renewed the pleasant impression he had made there last spring, in works of Tartini, Franck, Bach, Mozart, Debussy and others, played with fine artistry.

Two notable recitals by resident singers have been those of Camille Girouard, baritone, who gave us a choice program that ran largely to unhackneyed French music, and Norma Farber, soprano. Miss Farber made her Boston debut, revealing intelligent and imaginative communication. Her vocal stature at present does not match her interpretative qualities, but further study will no doubt produce an artist of much promise. Her program, too, was rewarding for its avoidance of conventional numbers.

Another notable recitalist during the past few weeks has been Dorothy Maynor, the remarkably gifted Negro soprano, whose appearance at Symphony Hall Nov. 17 was her first recital here, though her powers were known to local concert-goers through appearances with the Boston Symphony.

Manfred Malkin, New York pianist; Jeanette MacDonald, soprano and movie star; Anna Kaskas, Metropolitan Opera contralto; Alba Tosi, Boston soprano, and Dario Maiani, local tenor, have been heard here recently.

Morning Musicales Open

At Hotel Statler the always-sold-out and fashionable series of Boston Morning Musicales for the benefit of the Boston School of Occupational Therapy, began with Charles Kullman, tenor of the Metropolitan, as first attraction of the 13th season. A fortnight later Vitya Vronsky and Victor Babin, the duo-pianists, made their Boston debut under the same auspices. The latest star at the Morning Musicales was Marian Anderson, Negro contralto, who was—like the others—warmly received.

Rachmaninoff Draws Throng

It was like old times when extra seats had to be placed upon the stage for the piano recital at Symphony Hall by Sergei Rachmaninoff Dec. 1. The afternoon was one of great artistry. Beethoven's Appassionata, the Schubert-Tausig Variations, Mendelssohn's Rondo Capriccioso and a Bach-Liszt Prelude and Fugue were highlights of the program. The recital was the fifth event in Aaron Richmond's Celebrity Series.

Charleston, S. C., Group Has New Conductor

David Sackson Appointed Leader of String Symphony

CHARLESTON, S. C.—The Charleston String Symphony was founded in 1936 by Maud Winthrop Gibbon. It began as a small group playing for its own pleasure and benefit, subsequently deciding to let others share the very evident educational advantages such a gathering afforded. Its first public appearance was a great success and since that initial performance the orchestra has grown in size and the audience has almost doubled itself each succeeding year.

Concerts are presented at Memminger Auditorium, seating 1,040. Rehearsals are held in the large music room of the founder. The orchestra is made up of amateurs, semi-professionals and students. Its sole support has been through the sale of tickets, which took care merely of running expenses, with no provision for a professional conductor. This year the citizens of the city and winter visitors, recognizing what the orchestra is trying to do, have come forward with contributions that make possible the engagement of a professional director and the orchestra has been fortunate in securing the services of David Sackson, who for many years was a member of the Gordon String Quartet.

Each year the Charleston String Symphony has a series of three concerts at which young artists from New York appear as soloists.

The current season opened on Dec. 9, with Vivian Rivkin, pianist, and a program including among others works by Bach, Boyce and Pergolesi.

The second concert is scheduled for Feb. 17, with Martha Lipton, contralto, and the final concert on March 31 will feature Frances Blaisdell, flutist, in a return engagement.

Photo by Marcus Blechman
DAVID SACKSON

Philadelphia Orchestra Marks 40th Birthday With Gala List

PHILADELPHIA.—The Philadelphia Orchestra concerts of Nov. 22, 23 and 25, marked the return of Leopold Stokowski as conductor for three weeks. In Mozart's concerto for oboe, clarinet, bassoon and horn, the "firsts" of those sections were soloists: Marcel Tabuteau, Bernard Portnoy, Sol Schoenbach and Mason Jones, respectively. Each distinguished himself. The program opened with Bach's Toccata and Fugue in D minor; the Arioso from the concerto in F minor for harpsichord and strings, and the Sinfonia from the cantata Wir danken Dir, Gott, each superbly played. Tchaikovsky's fourth symphony was given an individual reading. Mr. Stokowski achieved remarkable effects.

The special feature of the Nov. 29 and 30 concerts was the first performance outside Russia of the Shostakovitch symphony No. 6. The work, later played in New York, and reviewed at that time, was almost uproariously received. Mr. Stokowski was recalled so many times that he led the orchestra in an encore, Perpetual Motion by Novacek in which the viola section had the solo part. The third Leonore overture by Beethoven, Brahms' Haydn Variations and the Death of Siegfried from Wagner's Götterdämmerung were the other numbers, magnificently read.

The Second Concert for Youth also had Stokowski as conductor. As usual, the Academy of Music was packed. Following Bach numbers the Mozart Andantino from the concerto for oboe, clarinet, bassoon and horn was hailed with shouts, the soloists being recalled, until Stokowski had them repeat it with cadenzas. An interesting Ballet Suite in eight parts by Robert McBride, young American composer, proved modern in rhythm, harmony and feeling and well received. Debussy's Night in Granada and the Ravel Bolero brought such storms of applause that two encores were played.

Philadelphia Orchestra Marks 40th Year

Recently the Philadelphia Orchestra under Eugene Ormandy repeated the program played at the first performance of the organization on Nov. 16, 1900, under Fritz Scheel. The Tchaikovsky concerto in B flat minor, performed by Ossip Gabrilowitch 40 years ago, was admirably played by Beveridge Webster, in a musicianly interpretation. He was loudly acclaimed.

Recent Philadelphia Orchestra concerts featured an all-Beethoven program, with Edith Braun, pianist; Lea Luboshutz, violinist; and Elsa Hilger, cellist, appearing in the Concerto in C major, Op. 56, the artists achieving perfect ensemble.

The first of three children's concerts by the orchestra, under Ormandy, featured the playing of ten-year-old Nadia Koutzen, of the first movement of Mozart's Concerto No. 3 in G major. She played with poise and evident musicianship, delighting her listeners, who recalled her many times. The Recorder Ensemble of the Curtis Institute, Alfred Mann, leader, also appeared.

The Philadelphia All Star Concert Series, under the management of Emma Feldman, presented the Ballet Russe de Monte Carlo, at the Academy before a completely sold out house. Serenade by Tchaikovsky, The Nutcracker Suite, and Capriccio Espagnol by Rimsky-Korsakoff made up the program, with Efrem Kurtz conducting the first and last, and Franz Allers the other. Each was admirable.

Bartered Bride Appeals

The Philadelphia Opera Company, C. David Hocker general manager, outdid itself in its production of Smetana's Bartered Bride, in the Academy of Music, with Sylvan Levin doing a fine piece of conducting. Hans Wohlmuth deserved much praise for the scenery and staging. The changing of the scenes without lowering the curtain was cleverly managed, and added to the humor in many instances. Luke Matz as the marriage broker stole the show by his humor, restraint, and sonorous voice. John Toms as Willy was adept in the comedy parts, singing splendidly. Frances Greer as Marie was thoroughly delightful, vocally and dramatically, her voice fresh and smooth, her diction, like that of all the cast, distinct. Edward Nyborg brought a fine tenor voice to the part of Johnny. Others appearing to advantage were Gabrielle Hunt, Anne Simon, Robert Gay, Charles Jones, Brenda Lewis, Mackey Swan and David Brooks. The English translation was by Mr. Levin, and some of its modern slang brought shouts of laughter. The chorus sang and acted well, although rather exuberantly at times. The dances were acceptably done by the Mary Biney Montgomery Ballet. The youthful freshness and gaiety of this young company is admirably suited to such works.

Traviata by La Scala

The Philadelphia La Scala Opera Company gave a good performance of La Traviata in the Academy on Nov. 20, before a large and enthusiastic audience. Amelia Armolli as Violetta was somewhat nervous in the first act, but grew better as the opera went on. Jan Peerce as Alfredo gave fine singing and acting, as did Claudio Frigerio as the elder Germont. His Di Provenza was long applauded. Others who did good work were Edith Miller, Rita Anthony, Costanzo Sorvino, Blakely Ritter, Theodore Bayer, Forrest Miller, and Theodore Czervinski. Gabriele Simeoni, the conductor, kept soloists and chorus well in hand. The staging, by Benjamin Altieri aroused spontaneous applause. The incidental dances were well done by the La Scala Opera Ballet, with William Sena and Bianca Trubica, premier dancers.

Shakespeare Music at Curtis

Recent Curtis Institute recitals included "An Evening of Shakespeare in Opera" by students of Dr. Wohlmuth, with Joseph Levine at the piano. All the scenes were sung in English. Translations of Hamlet, The Taming of the Shrew and The Merry Wives of Windsor were made by Steuart Wilson of the faculty. Another recital was given by harp students of Dr. Carlos Salzedo on Nov. 27.

A recital of more than ordinary interest was given in Casimir Hall at Curtis Institute by Henri Temianka, violinist, and Curtis graduate. After a long absence abroad, he returned to give a superb performance, much appreciated by his audience.

The Matinee Musical Club opened its regular season with Arthur Carron, Metropolitan tenor, as guest artist. He delighted his listeners with a varied program. The club's Piano Ensemble, of 15 pianos, under the direction of Agnes Clune Quinlan, played on Dec. 3.

M. M. C.

Peoria Orchestra Has Guest Leaders

PEORIA, ILL.—Founded in 1898 by Harold Plowe, who today conducts only one number on each program, the Peoria Symphony Orchestra gives two to three concerts each season. The orchestra numbers from fifty to sixty players and only guest soloists receive any remuneration. At present the orchestra is under the direction of guest conductors. There is no sustaining fund of any kind, and each season the organization just manages to break even. For the past ten years each opening concert has been sponsored by the Amateur Musical Club of this city.

Columbia Concerts Name New Aides

Ward French and Calvin Franklin Made Vice-Presidents—Both Long With Corporation

Calvin M. Franklin and Ward French have been made vice-presidents of Columbia Concerts Corporation of the Columbia Broadcasting System.

Mr. Franklin has been associated with Arthur Judson, president of the corporation since October, 1928, when the activities of the Wolfsohn Musical Bureau, of which he had been president, were absorbed by Concert Management Arthur Judson. The Wolfsohn organization, established in 1884, was then the oldest in this country.

Mr. French has been general manager of Community Concerts Service since December, 1929. This service, a division of Columbia Concerts Corporation, organizes concert audiences on a membership basis. About 400 cities in the U. S. and Canada are using this concert activity.

Columbia Concerts Corporation was organized on Dec. 12, 1930. William S. Paley is chairman of the board with Mr. Judson as president and F. C. Coppicus as executive vice-president. Other vice-presidents are Lawrence Evans, Jack Salter, Frederick Schang, Jr., and Edward Klauber. Ralph Colin is secretary, Mefford R. Runyon, treasurer, Horace J. Parmelee, assistant secretary, and Ruth O'Neill, assistant treasurer.

Ray Lev Guest of Teachers at Virginia Convention

Ray Lev, pianist, was guest of honor at the annual convention of the Virginia Music Teachers Association at Fredericksburg, Va. On Nov. 22 she gave a recital at the convention and Nov. 23 lectured on A Musical Approach to Technic. Nov. 25 Miss Lev appeared in recital on the Lyceum Series at George Washington Hall at Washington College. Dec. 10 she gave her New York recital at Town Hall.

Drawing by Antonio Barone

HORACE BRITT,

cellist, chamber music and orchestral conductor, has joined the faculty of the Longy School of Music, Cambridge, Mass., and will direct the chamber music and cello department.

Photo by Theatrical Studio, Chicago

LUCIE LENOX

Lucie Lenox, voice technician of Hollywood and Chicago, now is permanently located in New York. Among the prominent artists working at her studio are Emery Darcy, tenor of the Metropolitan; Walter John, on tour with the Ben Yost Vikings, and June Rutherford, soprano, appearing in Boston with Gertrude Lawrence in Lady in the Dark.

Verdi Club Musicale

Gloria Perkins, violinist, at the Dec. 6 matinee of the Verdi Club, at Hotel Plaza, New York, played the first movement of the Mendelssohn concerto, and items by De Falla and Szymanowski. She was obliged to add an encore. Dorothy Fisher was the accompanist. Stephen Kovacs, pianist, played his own arrangement of the Fledermaus waltz (Strauss), the Wagner-Liszt Tannhäuser overture, and Second Hungarian Rhapsodie. Sue Hastings' Marionettes and the moving pictures of Mme. Florence Foster Jenkins' song recital, Ritz-Carlton Hotel, were other features.

McArthur Again Conducts at Chicago Opera

Edwin McArthur's appearance last night (Dec. 14) as conductor of Die Walküre, marked the second appearance of the American conductor this season with the Chicago Opera Company. On Nov. 4 he opened the official subscription series when Kirsten Flagstad and Lauritz Melchior sang Tristan and Isolde.

Mr. McArthur on March 13 and 14 conducts the Los Angeles Philharmonic and on March 21 directs the San Francisco Symphony. Other engagements include appearances with the Minneapolis Symphony and the New York Philharmonic-Symphony. Already this season he has led the Pittsburgh Symphony in two programs and the National Symphony in Washington, D. C., and Baltimore. Mr. McArthur recently concluded a second set of Wagnerian recordings directing the Philadelphia Orchestra and with Mme. Flagstad and Mr. Melchior as soloists.

Adele Marcus to Play Stravinsky's Score Under His Baton

Adele Marcus, pianist, will be soloist with Stravinsky and the National Symphony Orchestra of Washington, D. C., on Jan. 7 in Baltimore and Jan. 8 in Washington. She also plays with Stravinsky and the Los Angeles Philharmonic in Los Angeles on Feb. 14 and in San Diego, Feb. 18. Miss Marcus will play Stravinsky's Capriccio.

Montreal's Three Orchestras Include New Women's Group

(*Other Canada reports, page 5*)

MONTREAL, CAN.—Montreal now boasts three symphonic organizations—the Montreal Orchestra; Les Concerts Symphoniques, and the Women's Symphony Orchestra.

The Montreal Orchestra, under Douglas Clarke, the pioneer group in this city, is now in its eleventh season, which opened on Nov. 3 with a concert at His Majesty's Theatre. The soloists for 1940-1 include Bela Bartok, and Anis Fuleihan, composer-pianists; Charles Naegele, Leonard Shure, Shura Cherkassky, pianists; and Kathleen Parlow, violinist. More than 150 concerts have been given by this group in its decade of activity.

The next oldest symphonic group in the city is La Société des Concerts Symphoniques, now in its seventh season, with Wilfred Pelletier as musical director. The organization's opening concert had Désiré Defauw, eminent Belgian conductor, as guest leader and Mischa Elman as soloist. The other conductors will include Sir Thomas Beecham, Fritz Stiedry, Jean Morel, Sir Ernest MacMillan and Mr. Pelletier. The soloists listed are Artur Rubinstein, Germaine Malepart, Rudolf Serkin and Egon Petri, pianists; Nathan Milstein, violinist, and Emanuel Feuermann, cellist. This orchestra also gives a series of children's concerts on Saturday afternoons under Mr. Pelletier.

Festivals Are Feature

The Montreal Festival was founded in 1936 at a meeting of prominent Canadians including Mme. Athanase David, who was to become president of the organization, and Mr. Pelletier, its conductor.

The festival, presented each June, first took place in 1936 in a college chapel in the village of St. Laurent, a few miles out of Montreal. That year, Mr. Pelletier presented two concerts—Bach's Passion According to St. Matthew and Beethoven's Ninth Symphony. Two Montreal choirs and the orchestra of Les Concerts Symphoniques took part, while soloists were brought from New York, and included Rose Bampton of the Metropolitan.

In 1939, Mr. Pelletier being on tour in South Africa, Eugene Ormandy of the Philadelphia Orchestra conducted the concerts, then three in number. Last spring the concerts were increased to four, including three choral performances in the larger Montreal Church of St. Andrew and St. Paul, and a performance of Debussy's opera, Pelleas et Melisande, in His Majesty's Theatre, with Marcelle Denya, Raoul Jobin and Leon Rothier in the cast.

Mr. Pelletier at the 1941 concerts will conduct Bach's Mass in B Minor; The Dream of Gerontius, by Elgar; The Damnation of Faust, by Berlioz; and The Children's Crusade, by Pierné, the latter using a choir of 500 children.

Women's Orchestra Founded

The Montreal Women's Symphony Orchestra, a complete ensemble of about sixty members, is the first of its kind in the Dominion. Ethel Stark, violinist and composer, was given the task of organizing the group. A graduate of McGill University, and the Curtis Institute of Music in Philadelphia where she held a scholarship for six years and majored in violin, piano and conducting, Miss Stark has led orchestras in many parts of the United States.

Enthusiastic response to the organization was not without comments that in times like these, women should spend their spare time knitting or doing war work. The orchestra's answer to this criticism was to give the net proceeds of their first concert, on Oct. 9, to aid this cause.

The founder of the Montreal Women's Symphony, Mrs. H. B. Bowen, in whose home last winter the idea first originated, besides acting as president of the group, also plays violin in the orchestra.

Recently the musical group was augmented by a chorus of 40 women in the first performance of a Tone Poem by Violet Archer, Montreal composer, who plays in the percussion section of the orchestra.

The directors of the orchestra have announced five more concerts for this season.

Radio and Records: Aid or Bane?

(*Continued from page 21*)

Russel Wragg

Composer, Pianist

The question you ask concerning the influence of the radio on American musical tastes must be answered, I feel, in two ways. If you are speaking of the larger centers, like New York City, with its invaluable stations WQXR, WNYC, WEVD and others, playing records of the most serious and comprehensive nature, then radio has most certainly contributed to our musical growth.

But if you are speaking of the greater America, that reaches out a thousand miles beyond our limited metropolitan stations that deal in these sweet-meats for the gourmet, then I definitely feel they are still wallowing in the quagmire of saccharine mediocrity. This applies especially to the commercial programs of the larger networks. These are the ones which the major portion of our population listen to avidly.

I have been back and forth across the continent several times in the past few years and had occasion to "listen in" to the average radio fare. Outside of the fine Philharmonic broadcasts and the Metropolitan Opera afternoons, the usual menu consisting of old favorites like Annie Laurie, The Lost Chord, most of Stephen Foster, two or three of the sure-fire, melodious arias, some three or four pleasant little orchestral opera, hackneyed beyond endurance, and others on this same musical plane.

The advertisers are supposed to feel the pulse of American tastes. If this be what they want, after all these years of radio, is not your question answered?

Violette and Helen Coffer-Chantal

Duo-Pianists

We both think that the radio and phonograph records have been a great help to introduce good music to a certain public who otherwise would never have had the opportunity to hear the masterpieces. It has opened a new world to them, and many people who would never have thought of going to the opera or to a concert have done so because they wanted to hear and see a real performance of the music they have learned to like and appreciate through reproduction. Probably the professional artist and the usual concert-goer will not always be satisfied with a recorded performance because sometimes it does not do justice to the symphony orchestra, the instrumentalist or singer heard through the air due to atmospheric conditions. The phonograph record seems to be more perfect in this respect and you can listen to your favorite artists whenever you want it. However, radio is a wonderful invention and since its beginning the music has certainly been more widely understood and appreciated.

CHICAGO Opera Series Brings New Portrayals—Orchestras and Recitalists Heard

(*Continued from page 8*)

avoirdupois, but he has gained equally in his flair for the stage. The voice, too, has become more voluminous, rounder, without losing any of its former clarity and purity. Feeling at home now on the boards, he brought to the part of Alfredo a certain distinction and a great deal of expert singing. Czaplicki can be entrusted with any role and one is always sure that he will be tops. His Germont, Sr., was no exception.

Following the policy of repeating popular operas, with different singers, Butterfly had another hearing with Rosa Tentoni appearing for the first time here as the pathetic and well-voiced Cio-Cio-San. The newcomer was surrounded by an outstanding cast featuring Frederick Jagel, splendidly effective as the naval officer, Pinkerton; George Czaplicki, singing tellingly the role of Sharpless, and the always dependable Ada Paggi adding materially to the good of the performance as the faithful Suzuki.

La Traviata was also repeated with a new cast including Jarmila Novotna, making her local debut as Violetta; Tito Schipa as the younger Germont and Alexander Sved as the elder. Miss Novotna won an overwhelming success, for she looked regal and sang brilliantly. After Ah, fors' è lui, admirably delivered, the ovation left no doubt as to the stir she created. It has been quite a few years since Tito Schipa was last heard in the role of Alfredo and since then the voice has grown in volume without losing any of its former sweetness. A singer of the old school, Schipa's artistry made its presence felt throughout the opera. Alexander Sved sang the music given to Germont *pere* with fine tone and he looked every inch a noble squire. Abravanel at the conductor's stand brought out all the beauties of the old score with an orchestra that played more correctly and with far better tone than at the previous performance.

Cavalleria Rusticana and Pagliacci brought to the fore Dusolina Giannini in a dramatic and well thought out version of Santuzza, with Arthur Carron effecting his reentry in the role of Turiddu. In the Leoncavallo opera Martinelli dominated the performance by the force of his acting and the beauty of his song. Margit Bokor as a new Nedda, vivacious in mood and pleasing vocally, shared largely in the esteem of the public. Maurice Abravanel conducted both operas ably.

Lily Pons' second appearance of the season was the signal for another huge attendance when she sang the title role in Lucia. The diva had in James Melton a sterling foil and in Carlo Morelli a sonorous Ashton.

New York Philharmonic-Symphony Programs

During the ten days' Eastern tour of the Chicago Symphony Orchestra, one pair of the regular Thursday-Friday concerts was played by the New York Philharmonic-Symphony Orchestra under John Barbirolli. America's oldest orchestra appeared in our home of classical music, which was filled from pit to dome on both occasions. Neither the New York orchestra nor its gifted conductor are newcomers, but it was interesting to hear their presentation of the Brahms D major Symphony No. 2, which was moving, exciting and poetic. Men and conductor were in topnotch form.

The popularity of the Chicago Symphony Orchestra and its eminent conductor was perhaps never better manifested than at their first return concert, when the audience shouted its approval after each work on the interesting program embracing the Beethoven Symphony No. 4, Georg Schumann's Liebesfrühling overture, Stock's transcription of the Tchaikovsky Trio in A minor with gifted Jane Anderson at the piano, John Weicher playing the violin parts and Efrem Kurtz the cello passages; and the always well liked polka and fugue from Weinberger's Schwanda.

Woman's Symphony Orchestra Heard

Thanks to Izler Solomon the Woman's Symphony Orchestra has now reached a preponderant place in our music activities. In their second concert at Orchestra Hall, the expert women musicians showed unmistakably the results of diligent training and constant rehearsing in their fine execution of Romance and Cancion, novelties from the pen of the Chicago composer, Inez Riddle McDonald, and in the splendid accompaniment given Robert Topping, soloist. Mrs. McDonald's idiom is original, tinged with a Spanish flavor, well instrumented and of sufficient merit to be placed in the regular repertory of any orchestra. Tenor Topping erred in programming an aria from Freischütz and the E lucevan le stelle from Tosca, as his voice is not powerful enough. In his encore, Richard Strauss' Zueignung, however, he delighted by the sweetness of his song, his clear diction and impeccable phrasing. Five recalls attested the pleasure of his auditors.

Jean Tennyson and Alexander Sved Heard Jointly

Through her many appearances here in opera and concert Jean Tennyson has created a large following in her native city and she was welcomed back by an audience both large and responsive when she sang in joint recital with Alexander Sved, baritone, at the Civic Theatre under the management of Harry Zelzer. That the young and attractive soprano has grown immeasurably in her art was chronicled at the time of her first Tosca with our opera, but we had to wait until this visit to fully get acquainted with the full gamut of her art in the delivery of songs of a light nature and in operatic duets superbly projected with her associate. The voice has developed from a lyric soprano into one of considerable power and has retained its former luster and sweet quality. Recalled time and again after each group, she graciously added many encores to her comprehensive list. Mr. Sved is even more successful on the concert platform than in operatic roles, for he is a master Lieder singer who knows tradition and he employed his rich baritone to great advantage in Schubert's Der Wanderer and Schumann's Mondnacht and Ich grolle nicht.

RUTH HEIZER,
contralto, heard in recent Chicago recital.

Paul Robeson Sings to Throng

The celebrated Negro baritone, Paul Robeson, delighted a capacity audience in the large Auditorium as the third feature of this season's History and Enjoyment of Music series.

Hans Muenzer at Orchestra Hall

A feature of the concert given by the Mandolin Orchestra at Orchestra Hall was the playing of the Bruch Concerto by the violinist, Hans Muenzer, whose virtuosity, flawless technic and large, beautiful tone were never better illustrated than in his capital execution of this taxing work. The audience called for more and would not allow the artist to retire until he had given two encores.

Zelzer Brings Two Fine Dance Groups

Astute Harry Zelzer always picks winners and his latest attractions, the East Indian dancer, Devi Dja and her troupe in a spectacle entitled A Night in Bali, and Carmalita Maracci, great exponent of the dance of Spain, were no exception in winning favor in their respective programs at the Civic Theatre.

Bertha Ott Presents Roland Hayes

There was a time when no season was complete without a Roland Hayes recital, but of late the distinguished tenor's visits have been sporadic. Every time he returns under the management of Bertha Ott he impresses anew as one of the most interesting singers of Spirituals and one of the few fine stylists in the realm of song literature. In his only Chicago appearance at Orchestra Hall, all his excellent qualities were in evidence and success crowned his sterling efforts.

Ravinia Guarantors Receive 60 Per Cent of Guaranties

CHICAGO.—More than 300 guarantors who subscribed $44,135 to the Ravinia Festival Association's guaranty fund, that made possible the Chicago Symphony Orchestra concerts at Ravinia Park last summer, received checks for sixty per cent of their subscriptions. Refunds in previous years have been on a 50 per cent basis.

Last summer's concerts drew a record attendance of 76,332 persons and the Festival Association is contemplating a plan to make the Festival a permanent institution. The park is donated for the concerts by Mrs. Louis Eckstein.

R. D.

Oscar Levant in All-Gershwin Program

Oscar Levant, one of the most vocal men in music today, made his bid for public favor in an all-Gershwin symphonic program at the Auditorium Theatre under the management of Edgar L. Goldsmith and Warren E. Thompson. In his first appearance here Levant proved himself more than the erudite wit that we have admired so much on the air, a pianist of high attainment, by his playing of Gershwin's Concerto in F, and Rhapsody in Blue. Frank Black, besides giving excellent support to the soloist with an orchestra of picked local musicians, shone in his own light by his fine reading of An American in Paris, the Cuban Overture and his own orchestration of excerpts from Porgy and Bess.

Ballet Theatre Wins Following

Throughout its run at the Civic Opera House the Ballet Theatre has brought to light many novelties and revivals and has performed them all with so much accuracy, such fine choreography and such remarkable *esprit de corps* as to create for each of its numerous artists a distinctive place in the hearts of balletomanes. The latter have flocked weekly to the Wacker Drive house to witness as fine presentations of modern and classic ballets as it has been their pleasure to see in many a moon.

Mona Van Sings

Mona Van, soprano, was guest soloist at the fiftieth anniversary celebration concert of the Lyra Singing Society, Dec. 1, at Morton High School in Cicero.

Illinois Federation of Music Clubs

Illinois was recently honored by the official visit of Mrs. Vincent Hilles Ober,

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Bagger, Henriette	LaScase, de Jean
Beaume, Jeanne Roel	Le Rae, Virginia
Beltz, Donald	Lewis, Nana
Bobwin, Charles	Luckey, Ann
Borgioli, Dino	McArden, Joy
Brewer, Ted	Marbini, Armand
Brown, Thomas A.	Mola, Corradina
Chambers, Peter	Muller, Edmund
Cherniavsky, Leo	Nouneberg, Louta
Coen, Lina	Ostberg, C. G.
Compton, George	Razlog, Anton
Couyas, Raoul A.	Sakoutas, Vitaly
Currie, Jean	Scott, Dr. Glendale
Daniel, Buddy	Shull, Mark
De Zubeldia, Mme.	Sorelle, Eloise
Desfosses, Beatrice	Surani, Anna
Di Napoli, Guido	Sutton, Ezilda
Fay, Donald M.	Tauritz, Frank
Fink, John	Tello, Afelia
Fischer, B. Marshall	Turner, Ann
Fonteyn, Christine	Viola, Renzo
Gardner, Leila Troland	Williams, Stacey
Grimard, E.	Wollner, Mark
Jackson, Adele	Zakharoff, Borris
Lakes, Helen	Zoellner, Wotan

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Steinway Piano

president of the National Federation of Music Clubs and a dinner and round-table discussion was given in her honor at the Chicago Woman's Club, at which she was the principal speaker and guests from all parts of the state attended. Mrs. Royden J. Keith, president of the Illinois Federation, entertained Mrs. Ober and the state board of directors with a tea at her home the following day.

Mrs. Keith went to Springfield recently for a reception in her honor at the Governor's mansion and the following day she met with the district group in Jacksonville to help formulate plans for the year.

The state-national composers contest of the Illinois Federation of Music Clubs closed December 1 with a large number of songs and compositions for piano, two pianos, violin and full orchestra to be judged.

Arthur Burton Pupil Wins Success in Davenport

Freeman Wild, tenor, whose Chicago recital last season met with such unanimous approval of press and public, recently gave a full recital program for the Davenport (Ia.) Woman's Club, singing operatic and oratorio arias besides French and English songs, which were lauded by the critics. Mr. Wild is a product of the Arthur Burton voice studio.

Musicians Club of Women's Programs

Suzanne Bloch, daughter of the well known composer Ernest Bloch, won the approval of a select audience when she sang and played such ancient instruments as the lute, virginal and recorder in the Musicians Club of Women artist recital at the Arts Club and held their interest throughout. On the Club's regular program at the Cordon, Lola Fletcher set forth magnificent singing of Strauss' Morgen and Ständchen and Mozart's Il Pastore aria; Elsie Alexander gave a fine account of Debussy, Chopin and Liszt numbers and Marie Ludwig and a quartet made up of Charlene Dilling Brewer, Jeannette Moysey, Florence Dangremond and Marie Keller added to the evening's enjoyment.

Lola Fletcher Presents Pupils

Lola Fletcher's success in developing young singers was once more demonstrated at a recital given by sixteen of her beginning and advanced students on Dec. 1. Those heard in previous programs showed definite improvement on this occasion, particularly Ruth Reutlinger, Clarence Johnson, Jean Breyfogle, Barbara Madden and Theresa Christian, who sang Lieder, oratorio and operatic arias and lighter numbers with understanding, skill and good style. Under Miss Fletcher's able guidance Robert Sprecher's baritone voice has developed into a lyric tenor of lovely texture and he sang with ease and intelligence in both upper and lower ranges. Anne Suday, Ruth Grau, June Brach, Astrid Gustafson, Edith Hirtenstein, Norma Morris, Helen Val, Mellorr Woody, Helen Bender, Helen Baker and Helen Sugar proved worthy disciples of an efficient mentor.

Elaine De Sellem Studio Notes

Many of Elaine De Sellem's students are kept busy fulfilling professional engagements. Naomi Larsen sang for the Kankakee Woman's Club in November. Jean Klein was heard in a large musicale in Hammond, Ind. Irene Reynolds, an official singer for the Eastern Star organization in Chicago, was heard in joint recital at the South Shore High School on Nov. 12. Lorelei Langendorf sang in concert in Champaign, Ill., in November. Donna Lancaster, soloist of a suburban Christian Science Church, gave a recital in Wheaton. Joy Dressler was the vocal soloist at the November program of the Highland Park Music Club. A group of Miss De Sellem's students were heard in recital in Kimball Hall on Nov. 30. Miss De Sellem sang in the Cordon Players performance of Jack and Jill at the home of John Alden Carpenter.

Westervelt Vocal Ensemble Heard

By their exquisite singing at the Cordon recently the Westervelt Vocal Ensemble once again demonstrated their leader, Louise St. John Westervelt's expert ability with women's choruses. Not only does she know what they are capable of accomplishing but she obtains their utmost and the result is singing of lovely, well modulated tone, evenness and smoothness, ease and facility. A program builder, par excellence, Miss Westervelt always chooses numbers that are interesting, beautiful and particularly novel. Under her skillful leadership the Westervelt Vocal Ensemble of nine young ladies presented to the queen's taste Bach, Palestrina, Gretchaninoff, Richard Dering, Matthew Lock, Henry Lawes, Lully-Taylor, Koechlin-Harris, Theophil Wendt, Gordon B. Nevin, David Stanley Smith and Saar's arrangement of French and Canadian folksongs.

Sinfonia Group Offers Annual All-American Program

During each season Rho of Phi Mu Alpha, Sinfonia Fraternity, arranges a program of American music with distinguished artists as interpreters. A list of excellent compositions, recently given at Thorne Hall, brought John Alden Carpenter's tuneful piano and violin sonata, admirably played by Richard Czerwonky and Rudolph Reuter; Rossetter Cole's Heroic Piece for organ and Arthur Becker's Prelude to a Sacred Drama, presented by Dean Becker; songs by Carpenter, Leo Sowerby, Charles Griffes and Jeanne Boyd, well sung by David Austin; Heniot Levy's masterful Passacaglia, having an expert interpreter in Richard Czerwonky, and piano numbers by Otterstrom, Jeanne Boyd, Bernard Dieter, Leo Sowerby and Charles Griffes receiving brilliant performance at the hands of Rudolph Reuter. It was a big night for American composers and a praiseworthy step towards advancing the cause of good music in America.

Podolsky and Arendt Pupils in Recital

Evelyn and Hazel Kleinod played two piano numbers by Bach, Lecuona, Lavallee and Liszt with such admirable unity, excellent technic and facility as to reflect credit on their efficient mentor, Leo Podolsky. Arleen Reuse, showed the result of the fine training she has received under Elsa Harthan Arendt's able tutelage by her clean-cut, effective singing of compositions by Schubert, Mendelssohn, Puccini, Besly and Coleridge-Taylor.

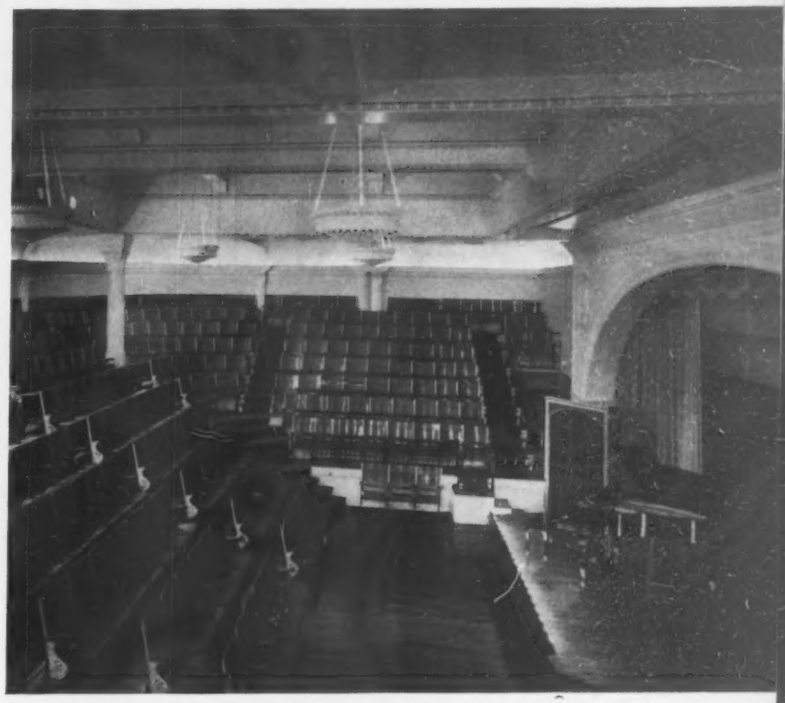
LEO PODOLSKY

Mrs. Herman Devries' Students Active

Several of Mrs. Herman Devries' students have filled a number of important engagements the past two weeks and one of her youngest artist-pupils Dorothy F. Grahn, was chosen to sing at Calvary Lutheran Church for Reunion service, and was also soloist for the Winer-Waeldler Singing Society's annual concert.

Apollo Club's Plans

The Apollo Club's plans include three concerts and an appearance in the Chicago Symphony Orchestra's presentation of Sergei Rachmaninoff's The Bells on March 13 and 14 with the composer conducting. At its regular Christmas-time Messiah performance Edgar Nelson's 200 voice chorus will have the assistance of Kathryn Witwer, soprano; Ruth Slater, contralto; Robert Topping, tenor, and Bruce Foote, baritone. Sir Edward Elgar's Music Makers will be the highlight of the February 18 concerts with the Bach Magnificat and the Beethoven Choral Fantasy. Eileen Law, Canadian contralto; Bernice Rickman, soprano; LeRoy Hamp, tenor, and Michael Stewart, baritone, will be the vocal soloists for the triple program and Elsie Alexander the piano soloist for the Beethoven Fantasy. At its final concert, April 21, the Apollo Club will give Verdi's Manzoni Requiem with the assistance of Esther Hart, soprano; Ruth Heizer, contralto; William Miller, tenor, and Mark Love, bass.



RECITAL HALL IN AUDITORIUM THEATRE BUILDING, CHICAGO

Chicago's Auditorium Recital Hall Has Notable Career

CHICAGO.—A most popular rendezvous in Chicago, Recital Hall in the same building which houses the famous Auditorium Theatre, has enjoyed continuous popularity for more than fifty years. In seasons gone by such well-known artists as William Sherwood, Leopold Godowsky, Sarah Robinson Duff, Mary Garden and many others found this hall ideal for concerts and recitals and through all the succeeding years many artists have presented recitals, readings, choral concerts and school commencement recitals in great numbers. Today it is the most widely used hall in Chicago for those purposes.

This attractive little theatre's unusual "arena" arrangement of its 426 seats, every one in direct view of the artist; its acoustics, called "perfect" by many; its indirect lighting system; eleven spotlights and a three color combination of footlights permitting unusual lighting effects; spacious stage and beautiful rose-grey sliding curtain; artistic decorations, and exceptional ventilating system, to say nothing of its reasonably low rental per engagement, explain its popularity.

Kansas State College Chorus and Orchestra Plan Festival

PITTSBURG, KAN.—The College Festival Chorus and Orchestra of the Kansas State Teachers College will give its twenty-eighth annual performance of Messiah in the spring. Presented with noted soloists, it will form a part of the yearly one week music festival of the College, which invites local and surrounding organizations and music heads to participate.

Ada Belle Files Has Busy Season

CHICAGO.—Ada Belle Files' costume recitals are much in demand. The popular contralto opened a busy season early in October with several recitals in Kansas City—for St. Joseph Hospital Auxiliary group, for Kappa Kappa Gamma sorority at Mission Hills Country Club, for the Community Church and for the Kansas City Musical Club. On Jan. 10 Miss Files gives a costume recital for the Cincinnati Symphony Organization and on Feb. 11 one in Rockford, Ill. On March 6, she will give a New York concert at Town Hall, part of which will be in costume.

Amy Dormagen Pupil Plays with Orchestra

CHICAGO.—Inez Crooks, pianist and pupil of Amy Dormagen, played the C minor Beethoven Concerto with the Reinecke cadenza with the Calumet Symphony Orchestra under the direction of Robert J. White in East Chicago on Dec. 1. The orchestra is a division of the Indiana University Extension. Miss Crooks was one of the participants in the successful Bach festival program which the Dormagen Conservatory of Music presented last spring at Hammond, Ind.

Adler to Lead Clevelanders

Hermann Adler, Czecho-Slovakian conductor, will be guest conductor of the Cleveland Orchestra in that city on Jan. 9 and 11. Last July he led the Cleveland Summer Orchestra.

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New York Dance Devotees Hail Three Novel Premieres

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Recent dance events have been more diversified than was the fare of the previous months. Three premieres for the Colonel de Basil Ballet Russe, Devi Dja and Company in A Night in Bali, and Walt Disney's excursion into the school of academic ballet via animated cartoons, were the predominating attractions.

Of the three new ballets, none of which was a world premiere, David Lichine captured the honors this time, in his version and interpretation of Serge Prokofieff's Prodigal Son. First given in Paris in 1929, with Diaghileff's company and Serge Lifar in the title role, the original choreography of the work was created by Balanchine. George Roualt's striking costumes and scenery have been retained, and used to advantage by Lichine.

Just how close Lichine's choreography is to Balanchine's is unimportant; the main fact is that Lichine has provided a vivid and moving dramatization of a modern interpretation of the Biblical theme. As the impudent son who later repents, Lichine threw the full force of his art into the characterization, with excellent results. The choice of Sona Osato as the Siren was a brilliant one. This part makes uncompromising demands on the technical and dramatic qualities of the dancer and Miss Osato's fulfillment of the requirements will not be easily forgotten. Dimitri Rostoff as the father, and Boris Belsky and Lorand Andahazy as the Prodigal Son's companions, were all commendable.

Although Mr. Dorati's orchestra seems to be showing signs of overwork, it obviously was enlivened by the pungent rhythms and harmonies of the Prokofieff score, which is splendid music for the dance. With Lichine's choreography this ballet is another important addition to the repertoire.

Eternal Struggle Premiered

Less successful was Igor Schwezoff's ballet. The Eternal Struggle. It was handicapped by several factors—by a theme which has something to do about Illusions and Visions of Truth, Beauty and Will Power, by an orchestration of Schumann's Etudes Symphoniques that in no way was very successful (music as intensely pianistic as this can never be transferred to the orchestra), and by over-obvious allegory. The audience received the production cordially, due in no slight measure to the vigorous contributions of Yura Skibine and Borislav Runanine. Others in the cast were Nina Verchinina, Sono Osato, Tamara Toumanova and Marina Svetlova.

Another novelty was Lifar's Pavane, set to music by Fauré. It is quite short, and served as an entr'acte between the larger works on the program. Not a very important production, it did have some charming moments after a weak beginning, although Fauré's lovely music was perhaps the greatest factor in whatever success the work enjoyed. The five dancers who presented the ballet were Tamara Grigorieva, Irina Zorova, Borislav Runanine, Yura Skibine and Yura Lazovsky.

Devi Dja Returns

At the Barbizon Plaza, Devi Dja and her company, including a native gamelan orchestra, are presenting A Night in Bali, on Friday, Saturday and Sunday evenings during the month of December. This is not the first time these dancers of the Dutch East Indies have been shown in New York; about a year and a half ago Devi Dja presented the same program. However, there has been some editing done. The present version is less pretentious, more intimate, and therefore even better. To give a good idea of the artistic merit and sheer entertainment of the company would require paragraphs of uncritical praise; although the production is concerned with native music and dance, we strongly suggest that all interested in the dance attend.

The Dance in Disney's Fantasia

After all that has been written about Fantasia by eminent movie and music critics, we are almost afraid to add our mite. It seems that a ballet sequence to The Dance of the Hours was included in the picture; it further seems that this sequence was a burlesque of the ballet. We found it imaginative and diverting; to our, perhaps, prejudiced eyes it was by far the best part of the movie. Here, as in the little Danse Chinois from the Nutcracker Suite, Disney was in his element. In the rest of the movie he was merely "arty" in spite of his declaration to the contrary. Of the Pastoral Symphony and Ave Maria, the less said the better. A word about Fantasound: no orchestra ever sounded like or did the things we heard in the auditorium; the dynamics were unbelievably distorted. If this be treason, make the most of it!

Charlotte, N. C., Symphony Giving 5 Concerts

CHARLOTTE, N. C.—The Charlotte Symphony Orchestra Society sponsors the Charlotte Symphony Orchestra, an organization of 56 players founded in 1931 by G. S. de Roxlo, its present director. During the present season the orchestra will give five concerts in Charlotte in its regular season. The first took place on Oct. 18, when Anton Torello, leader of the contrabass section of the Philadelphia Orchestra, appeared as guest artist. Later in the season Robert Nicholson, baritone, and Powell Everhart, pianist, will appear. Other concerts occur on Dec. 8, Feb. 14, April 4 and May 16.

The orchestra is supported partly by the sale of season memberships and partly by private contributions. The orchestra contains both professional and amateur musicians.

Golschmann Premieres Prize Work by Van Der Voort

ST. LOUIS, MO.—Vladimir Golschmann and the St. Louis Symphony Orchestra on Nov. 22 gave the world premiere of Antoni Van Der Voort's Sinfonietta, which won the $1,000 prize offered by the orchestra last year. The work, in classical form, is pleasantly melodious and has a harmonic scheme of impressionistic sort. The scoring is for strings, woodwinds, a few brasses and harp. Despite climaxes, the mood is mainly lyrical. The 60-year-old composer, who was active as a concertmaster in Europe and with the Chicago Symphony before going to live in California. N. T.

Omaha Little Symphony Opens Concert Series

New Nebraska Group Plans 3 Events—Grainger Soloist

OMAHA, NEB.—The Matinee Musical Club presented the Omaha Little Symphony in the first of three concerts on Nov. 25, at the Joslyn Memorial Auditorium. Later events are on Jan. 27 and March 31.

The Omaha Little Symphony was organized last year, and is composed of some thirty members, selected from the best players of Omaha. Richard E. Duncan, conductor, was one of five young men chosen by Dr. Serge Koussevitzky, for special work last summer at the Berkshire Music Center. Percy Grainger, pianist-composer, was the soloist at the opening concert. Virginia Haskins, coloratura soprano, will appear on Jan. 27.

The Omaha Association for Opera in English, founded in 1936, is under the direction of Mme. Thea Moeller-Herms. Walter Yuenger is the president, Mrs. J. T. Johnston is secretary and treasurer, and Rudolph Seidl conductor. Now a revival of Die Fledermaus and performances of The Marriage of Figaro, are in preparation.

The Tuesday Musical Club opened another of its customary sold-out series of concerts when it presented Richard Crooks Metropolitan tenor, in Central High School Auditorium. Mr. Crooks sang a program including classic and modern numbers, several of his radio favorites and many encores. Frederick Schauwecker was at the piano as accompanist, soloist, and as composer.

Agnes George De Mille and her company interpreted music of Delibes, Ravel, Strauss and Smetana for the Morning Musical at the Joslyn Memorial hall. Joseph Anthony, Katherine Lutz and Miss De Mille presented special numbers. Louis Horst accompanied at the piano.

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Juilliard Graduate School Recital Series

Five artists' recitals, on Wednesday evenings, are being given at the Juilliard Graduate School this season for the benefit of the Student Aid Fund. Participating are Josef and Rosina Lhevinne, duo-pianists, Louis Persinger, violinist, Marcel Grandjany, harpist, Georges Barrere, flutist and Albert Stoessel, violinist, on Jan. 8; James Friskin, pianist, and Charles Hackett, tenor, on Jan. 22; Ernest Hutcheson, pianist, and Albert Spalding, violinist, Feb. 19; and Carl Friedberg, pianist, and Felix Salmond, cellist, March 19. The artists are donating their services.

Estelle Hoffman, soprano, student of Paul Reimers, gave a recital on Nov. 24 at the Educational Alliance, New York, with Norman Hollander, pupil of Willem Willeke. The latter also appeared recently for the Monday Afternoon Club of the National Music League in Passaic, N. J.

Jean Browning, contralto, of St. Louis, pupil of Florence Page Kimball, will be soloist on Dec. 17 with the Summit, N. J., Choral Society. Milton Rosenstock, Brooklyn, N. Y., conducting student of Albert Stoessel, gives a clarinet recital on Dec. 8, at the Brooklyn Academy of Music. Mr. Murch, of Toronto, also a Stoessel pupil, is organist and director at the First Presbyterian Church, Ossining, N. Y. Constantine Callinicos, another conductor from the Stoessel classes, will be piano soloist and accompanist in joint recital with Manueal Baroumis, tenor, at the Civic Theatre in Chicago Dec. 15.

Betty Yokel, violinist, gave a recital at the Jewish National Workers Alliance in Brooklyn. She is a pupil of Edouard Dethier. Josephine Silver, soprano, student of Mme. Schoen-Rene, sang for the Red Bank, N. J., Lions Club, and was guest soloist at Dutch Neck, N. J., Presbyterian Church, Nov. 11. Vivienne Simon, studying with Charles Hackett, has a weekly program over WNYC. Juilliard graduates in Town Hall recitals last month included Dougherty and Ruzicka, duo-pianists; Battista, pianist; Dorothy Minty, violinist and Leah Effenbach, pianist. Faculty members heard in Carnegie Hall included Josef Lhevinne, pianist, and Albert Spalding, violinist.

The Alumni Conductors Concert was heard on Nov. 23. H. Arthur Brown, conductor of the El Paso Symphony, and Arthur Plettner, director of the Chattanooga Symphony, both graduates, conducted the Juilliard School Orchestra.

Clifford Menz, tenor, pupil of Charles Hackett, is touring the South and Midwest in joint recitals with Suzanne Fisher, soprano, presenting operatic scenes in costume at colleges, universities and music clubs.

Estelle Hoffman, soprano, is to appear on Dec. 15 with the Summit, N. J., Oratorio Society. Gordon Dilworth, baritone, also a Reimers pupil, won the ninth Annual MacDowell Young Artists Contest and will be heard at the MacDowell Club Auditorium, New York, this winter. Other MacDowell contest winners appearing there are William Gephart, baritone, pupil of Francis Rogers, and Theodore Ullman, pianist, both graduates of the school.

Mary Frances Lehnerts, mezzo-soprano, pupil of Florence Page Kimball, was heard recently over WNYC, at the Theatre Club and also at the Studio Club, both in New York.

Eugene Feher, pianist, pupil of James Friskin, was accompanist for Yasha Fishberg at the Educational Alliance. Josephine Silver, soprano, pupil of Mme. Schoen-Rene, took part in a benefit for British War Relief at Highstown, N. J.

Margaret H. Smith Soloist at N. Y. Club Programs

Margaret Henderson Smith, soprano, will be heard with the St. Cecilia Club at its Dec. 17 concert in the Waldorf-Astoria Hotel, New York. She has been

MARGARET HENDERSON SMITH

heard before several Greater New York organizations including a program in Jackson Heights, L. I., for the D.A.R., at the Hotel Astor, the Parnassus Club and the Studio Club as well as giving recitals in the South. Miss Smith, a graduate of Hollins College with the bachelor of music degree, studied in New York and abroad. Frequently she has been heard in costume programs.

Naya Makes Debut With San Francisco Opera

Francisco Naya, tenor, who recently appeared in the Porto Rica opera season under the direction of Giorgio D'Andria, made his American debut with the San Francisco Opera. He will be heard this season under the management of WGN Concerts.

Dorothy Hosier Sings from New Radio Station

Dorothy Hosier, soprano, was heard over the new radio station WARM, Scranton, Penna., Nov. 29, in the first of a series of broadcasts with symphony orchestra. On Dec. 12 Miss Hosier was guest soloist at the New York Rotary Club at the Hotel Commodore.

Vera Weikel Sings in Concerts at Two Colleges

Vera Weikel, soprano, appeared in Opera Moods with Donald Dame at New York University on Dec. 3. Recently Miss Weikel was heard in a return recital engagement at Muhlenberg College, Allentown, Penna., with Ralph Kemmerer, accompanist; and was a guest soloist at St. Stephen's Church in that city, in Brahms' Requiem and a program of Brahms songs.

Francis Buebendorf's Scherzo Has Premiere

Francis Buebendorf's Scherzo for flute and piano was performed at the second concert of contemporary American music of the National Association for American Composers and Conductors on Dec. 8, by Ruth Freeman, flutist, and Joan Buebendorf, pianist. The following day this composition was to be performed by Frances Blaisdell and Joan Buebendorf. It was composed in 1936, and received its first performance at the McMillin Theatre, Columbia University, by Miss Blaisdell and Mrs. Buebendorf. It has also been played by Georges Barrere.

FRANCIS BUEBENDORF

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Daniel Ericourt, pianist, will fulfill a tour of more than 40 cities. He recently joined the WGN Concerts artist list.

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HOLLYWOOD

(Continued from page 9)

grammed were Mendelssohn's Fingal's Cave Overture, and Grieg's Last Spring and Heart Wounds for strings.

The WPA Symphony concert for Nov. 13, marked the debut of a highly gifted young violinist, Dorothy Wade, who gave an able reading of the Beethoven Concerto. Wesley La Violette conducted his own "Shasta" Symphony. James Sample conducted Enesco's first Roumanian Rhapsody.

Bach Festival Featured

The two-day annual Bach Festival at the First Congregational Church included matinee and evening sessions and attracted overflow crowds. Musical director Arthur Leslie Jacobs led his Cathedral Choir in the B minor Mass for the final session. Julian Brodetsky's Chamber Music Ensemble again won plaudits for its artistry and finesse. Ingolf Dahl contributed superb piano work, with musicianly interpretation and impeccable technique. Alice Ehler's harpsichord and Sylvain Noack's violin blended beautifully in the E major Sonata, and items for harpsichord delighted the auditors. The opening session was a virtuoso organ recital by E. Power Biggs.

Eda Bodanzky in Debut

Eda Bodanzky made her first appearance here in piano recital at the Assistance League Dec. 1, under the aspices of Edna B. Rinehart and proved an emotional performer, imbued with romantic fervor. There was too much pedal at times, but engaging flow and expression were maintained. Short numbers of Bach, Brahms, Debussy and Chopin, and the Mendelssohn Variations Serieuses comprised the program.

The debut of Sylvia Gaal at the Beaux Arts Hall Nov. 18 showed a promising young pianist of keyboard aptitude though still immature. Her program included the Beethoven "Moonlight" Sonata and items of Bach, Schumann, Chopin and Debussy.

Coleman Chamber Series

The Roth String Quartet gave a lovely reading of the Schumann A minor Quartet, Op. 41, No. 1, for the second Coleman Chamber Concert event at the Pasadena Community Playhouse, Dec. 1. They were joined by Alfred Peterson, clarinet, James Staliano, horn, Adolf Weiss, bassoon, and Schull Lipschuts, bass, for an exquisite presentation of the Schubert Octet, Op. 166, with fine ensemble and almost symphonic effect.

Annual Bach Festival Is Feature—Many Recitalists Are Applauded

Honoring three composers whose works were presented in a special WPA Symphony concert Nov. 27, and the participating artists as well, the Crescendo Club held a reception following the concert for Charles Wakefield Cadman, Eugen Zador and Leon Leonardi and the singers in Zador's Christopher Columbus oratorio, at the studio of President Lazar S. Samoiloff.

* * *

Roy Cooper's studio has been moved from one hilltop to another, from Allview Terrace to El Contento Drive, where he is working on new programs for the coming year and in some composition.

* * *

Dolly Loehr, 13-year-old pianist, who made her film debut with the Meremblum Junior Symphony Orchestra in The Hard-boiled Canary (formerly There's Magic In Music) has been placed on a long term contract by Paramount Studio. She will probably appear again with Susanna Foster in her next picture.

* * *

Having completed his lectures on Russian music, Albert Coates has started a series on English music in Hancock Auditorium at the University of Southern California. Guest artists will participate, as well as the university's chorus and orchestra.

Richard Lert was guest of honor at the Bachenheimer Studio artist-pupils' recital Nov. 16. The program was presented by Clemence Groves, Marguerite Kostelnik, Doreen Tryden, Phyllis and Tom Lockard. William Bachenheimer gave a short talk on technical terms in singing.

* * *

A concert of compositions by Willy Stahl, American creative artist who is attracting considerable attention in both the fields of music and painting, was given at the University of Redlands on Nov. 19.

* * *

Artist students of Samoiloff gave a varied recital program on Nov. 20. Olga Dane of the Chicago Opera, Blanche Phillips and Robert Brink of the Southern California Opera, Margaret Phelan, Gladys Yambert, Robert Biggs, Robert Wahoske and Jo Anne Jorgenson were the participants.

Stockton Orchestra Schedule

STOCKTON, CAL.—Now in its fourteenth season, the Stockton Symphony Orchestra will present its regular series of concerts at the Stockton High School Auditorium, seating 2,400. Under the direction of Manlio Carlos Silva, the orchestra of sixty-seven professional and amateur musicians is heard with assisting soloists, with the last concert usually scheduled for May. The orchestra derives its support from private contributions and subscriptions. William Riddell is the business manager.

Portland's Junior Symphony a Pioneer

Group Under Gershkovitch Now In Its 17th Season

PORTLAND, ORE.—The Portland Junior Symphony Orchestra, now in its 17th year, has been used as a "pattern" for junior symphonies all over the United States.

Organized in 1924 by Jacques Gershkovitch with a membership of 24 youthful musicians who rehearsed in a Portland grammar school, it now embodies two separate groups from 25 grade and high schools—the regular symphony with approximately 100 boys and girls ranging in age from 19 to 21 years, inclusive, and a preparatory group of from 40 to 60. Those in the latter are promoted as they improve and as vacancies are made in the senior group.

Three concerts are being presented this season. The first took place on Nov. 16; the others are on Feb. 15 and April 19 at the Portland Municipal Auditorium, seating 4,200.

The Junior Symphony presents its own soloists, who are always amateurs and whose places are won through competition. It is supported by private contribution and sale of tickets for the concerts.

Each program includes at least one number by an American composer. The Junior Symphony owns all its own equipment and boasts a $5,000 library of music. It also owns many of its instruments, which are loaned to children unable to afford their own.

Whittier, Calif., Symphony College Unit in 7th Year

WHITTIER, CALIF.—The Whittier Symphony, Ruth Haroldson, conductor, is a college-community orchestra, including in its membership not only students and faculty of Whittier College, but also instrumentalists from Whittier, La Habra, Fullerton, Orange, Montebello, Los Angeles, Pasadena, El Monte, San Gabriel, and Monrovia, with a full symphonic instrumentation and a personnel of nearly 70 gifted men and women.

This young and enthusiastic orchestra rehearses and presents six concerts annually of symphonic scores. Symphonies are presented in their complete forms as well as suites, tone poems, and concerto accompaniments. The orchestra has presented several first performances of works by California composers, and has also accompanied oratorio societies and participated in the Bach and Brahms Festivals on the college campus. The rehearsals are held at Whittier College, and the concerts are played at the Whittier Women's Clubhouse Auditorium.

The orchestra was organized by Miss Haroldson in 1933, when she was appointed to the college faculty as violinist and conductor. She is also conductor of the Los Angeles Women's Symphony.

Selected members from this full symphony form a Chamber Music Orchestra which presents rarely heard works, presented annually at the college Bach Festival, and heard on coast-to-coast broadcasts.

Support of the ensemble by patrons and patronesses has made the elimination of admission charges possible.

Utah State Orchestra Directed by Heniot

SALT LAKE CITY, UTAH—Music in the Intermountain Region saw a significant development during 1940 in the organization of the Utah State Symphony Orchestra, directed by Hans Heniot, American composer-pianist and conductor.

In the face of the keenest competition and the greatest number of counter-attractions in years, modern merchandising methods in music succeeded during September in building the largest audience and providing the largest budget for a local orchestra on record.

Fifty years of struggle to build a permanent orchestra reached a triumphant climax on Oct. 8 at Kingsbury Hall, University of Utah campus, in this city. The symphonic unit of 70 players, directed by Mr. Heniot, with Alexander Kipnis, Metropolitan Opera basso, as guest soloist gave the first concert, a beautifully-welded and responsive body of instrumentalists playing like a seasoned professional orchestra. Three months of intensive rehearsal by Mr. Heniot of the Utah WPA Music Project Orchestra, augmented by the best professional players in the state, yielded these returns.

Membership Drive Succeeds

The orchestra gave its second concert on Nov. 2 with Henri Temianka, Polish violinist, as guest artist playing the Mendelssohn Concerto. Programs of orchestral music will be given on Jan. 8 and Feb. 19. Webster Aitken, American pianist, will be the guest artist at the last concert on March 25, when he will play the Beethoven Emperor Concerto.

The success of the first membership campaign can be largely attributed to the leadership of Fred E. Smith, Salt Lake City banker. Dr. Adam S. Bennion is first vice-president of the association; Mrs. John M. Wallace, second vice-president; Gail Martin, acting manager; George M. Gadsby, chairman of the central committee on finance and membership; Mrs. Charles W. Yard and Mrs Leon Jack Sweet, chairman and vice-chairman of the campaign committee.

Encouraged by the result of the Salt Lake City concert, the orchestra association is planning engagements in other intermountain cities. Headquarters of the orchestra are at the Utah State Art Center, 59 South State Street, Salt Lake City. The orchestra association is a department of the Utah State Institute of Fine Arts, cooperating with the Utah Works Progress Administration.

HANS HENIOT

Kaye Presents Premieres

Milton Kaye, pianist, gave the world premiere of Suite Georgienne by Alexander Tcherepnine on Nov. 29. On Dec. 12, Mr. Kaye presented the radio premiere of the Concertino by Honegger.

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Coast Women's Orchestra Famed

LONG BEACH, CAL.—The Woman's Symphony Orchestra of Long Beach, said to be the only municipally-supported woman's orchestra in the world, started its sixteenth season of concerts this fall under the conductorship of Eva Anderson, who has guided the group during its entire career.

One hundred and twenty playing members, augmented by a reserve of over 100 other young women musicians, constitutes the group.

Year-around concerts are scheduled here and in other communities, the home concerts being staged principally in Polytechnic Auditorium of the Convention and Concert Halls of Long Beach Municipal Auditorium, with a seating range from 1,400 to nearly 5,000, according to demands. The Woman's Symphony is heard also in many Southern California cities each year, on summer park programs and for the larger convention assemblies.

Showmanship features of the orchestra include a youthful feminine personnel dressed for concert appearances in varicolored light shaded evening gowns together with special colored lighting effects which produce a scene of great beauty to an audience. An extensive number of applicants gives the conductor a splendid choice of young and talented musicians are who trained to assume regular places. Preference is given to students interested in a musical career.

The first formal home concert of the season in October attracted an audience of 5,000 which filled Convention Hall of the Municipal Auditorium to capacity, and an estimated 500 were turned away.

Miss Anderson is a former solo violinist, who played nearly 3,500 concerts in the United States and Canada prior to 1920, when she retired as a soloist and began a new career here as a conductor. The Violin Choir of thirty members from the string section is a featured group trained by her and heard at practically every concert. H. B. W.

Tulsa, Okla., Symphony Planning 6-Week "Starlite" Series

TULSA, OKLA.—The Tulsa Symphony Orchestra, founded in 1928 and now in its fourth season under the direction of Jerzy Bojanowski, is proceeding with its plans for the 1941 summer Starlite Series of concerts. Continuing for six weeks, in July and August, the concerts will be presented, one each week, with outstanding soloists participating. The ensemble at present has no winter series. The orchestra is composed of seventy-three musicians and the concerts are given in Skelly Auditorium, seating 7,200.

JERZY BOJANOWSKI

Oklahoma City Symphonic Choir Heard Widely

OKLAHOMA CITY, OKLA.—The Oklahoma Symphonic Choir, comprising eighty singers, is now three years old. Founded and directed by Carlton Martin, who studied at the Westminster Choir School, Princeton, N. J., and was assistant to Dr. Williamson, the organization has become widely known within the radius of a few hundred miles of Oklahoma City. In 1939 it came East to appear at Dr. Williamson's Choir School and at the New York World's Fair. Besides conducting this large a cappella choir, Mr. Martin directs a junior symphonic choir, a church and junior church choir and a choir school for children.

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I See That

Music for harp, voice and the violin made up the Faculty recital at the Roerich Academy of Arts on Dec. 6. Carlos and Marjorie Hall Salzedo, of the harp department; Victor Andoga, opera, Joseph Garnett, coaching, Jascha Herzog, violin, and S. Morgenstern, composition departments, were featured on the program which included works of Mr. Salzedo and Mr. Morgenstern.

* * *

Lois Bannerman, harpist, appeared in the auditorium at St. Vincent's Conservatory, Shreveport, La., on Nov. 15. Miss Bannerman, on her Southern tour, was heard also in Hammond, La., Elkins, W. Va., and in joint recital with Herman Ivarson, Norwegian bass-baritone. This month she is being heard in Metropolitan New York and New Jersey and on Jan. 3 sails for Havana.

* * *

David Sackson, American violinist, gives his second Town Hall, New York, solo recital on Jan. 5. He will premiere a violin concerto by Miaskowsky, Kabalewsky's Improvisation and Khatchatourian's Dance. Vivian Rivkin, pianist, and the Metropolitan String Quartet will assist.

* * *

Ella Flesch, Hungarian soprano, niece of Karl Flesch, noted violinist, makes her New York recital debut on Jan. 15. Miss Flesch has been associated with the Vienna and Munich operas.

* * *

A musical program at the Brick Church, Clarence Dickinson, organist and musical director, featured Willem van den Andel, pianist.

* * *

The American Guild of Organists presented Dr. David Stanley Smith, former Dean of the Yale School of Music, in a talk on The Organist and Choirmaster, at the First Presbyterian Church, New York. Several of his works were sung by the choir.

* * *

Adele Rankin conducted the Peoples' Civic Chorus in Jersey City on Dec. 16 in Christmas carols and portions of Messiah. Soloists were Brenda Miller, soprano, Mary Ledgerwood, alto, and Irwin Dillon, tenor. Mme. Rankin has been engaged as a member of the faculty of the New Jersey State Teachers' College.

* * *

Two pencil portraits of Dr. Clarence Dickinson, and a reproduction of one printed in the May 1 Musical Courier, by Cecile Cowdrey, are displayed in Room 313 of the New York Public Library with others of Susan Boice and Sigmund Spaeth.

* * *

Harold Lewis, of the Juilliard School faculty, gave a recital of Brahms piano works over WEAF recently. He was guest artist the previous evening for the University Club at the Princeton Club, New York.

* * *

Dorothy Orton, soprano, presented a lecture-recital on songs of Schubert, Brahms, Mozart, Debussy and modern Americans at the Town Hall Club, New York, on Dec. 1.

* * *

Russel Wragg's Surf-Dragon was programmed by Benjamin DeLoache at his song recital at Town Hall, New York, on Nov. 22.

* * *

Oliver Stewart was tenor soloist at the Madison Avenue Presbyterian Church, New York, Nov. 24.

* * *

Dorothy Crawford, touring from coast to coast in her Original Character Sketches, appears on Jan. 6 in Seattle, Wash.

* * *

Richard Crooks, Metropolitan Opera tenor, will be heard in Fargo, N. D., on Jan. 20 during his tour of the Northwest and Canada.

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CARLOS SALZEDO, Harpist .....Mar. 24
EMANUEL FEUERMANN, Cellist.....Apr. 7

Brooklyn Chamber Music Concert

The first of three chamber music concerts in the Brooklyn Institute course began Dec. 3 at the Academy of Music, the Tollefsen Society performing an interesting program of three items. Smetana's trio, op. 15, is distinctly national in color, containing the extremes of feeling characteristic of the Czechs; in its pages are sorrow and joy. Haydn's so-called Bird Quartet, composed some 200 years ago, sounds fresh and unaffected, jovial at times, always interesting in the Tollefsen interpretation with bird calls and a persistent cuckoo. Dvorak's quintet with piano, op. 81, develops the nationalistic character of Smetana, including a thoroughly enjoyable performance of the Dumka folk-tone movement, full of gayety. The piano score was in the hands of Augusta Tollefsen, who shared with her husband and confreres in the effective work. A large audience attended. M. M.

Students Heard in Messiah at Seminary School

Conductors, organists and soloists who are candidates for the Master's degree in Sacred Music at Union Theological Seminary School of Sacred Music, New York, presented Handel's Messiah at the School on Dec. 3. The performance was under the general direction of Dr. Clarence Dickinson, director. On Dec. 16 a candle light carol service will be given at James Memorial Church. The Handel oratorio will be repeated.

Dr. Dickinson on Dec. 10 gave the dedicatory recital on the organ at the Brick Church, New York. His program included his own Storm King Symphony and Berceuse and works of Bach, Rinck, Reger, Thiele, Hindemith and others. The motet choir of the church presented his Shepherd's Story and Great and Glorious.

Branscombe and Huss Works Heard at City Federation

Gena Branscombe's processional, Into the Light, sung by the 100 singers constituting the City Federation Choral, under Kate Fowler Chase, and Henry Holden Huss' new Mystery of the Night, were important features of the recent convention at Hotel Astor, New York.

Musical Art Institute Chorus in Christmas Broadcasts

The chorus of the Institute of Musical Art of the Juilliard School gave the first of two broadcasts of special Christmas music on Dec. 7 over the red network of NBC. On Dec. 19 they will be heard over MBS.

Bartlett-Robertson Duo Aid British Red Cross

Ethel Bartlett and Rae Robertson, duo-pianists, recently appeared in the Chateau Laurier, Ottawa, in a benefit for the British Red Cross. The Earl of Athlone, Governor-General of Canada; Princess Alice; and Princess Juliana, of Holland, were among the members of the audience. The concert was organized by Lady Campbell, wife of Sir Gerald Campbell.

The two pianists opened a heavily-booked tour in Longview, Wash., and then appeared in Flint, Mich., and Akron, O. Their Town Hall, New York, recital is scheduled for Jan. 5. Later they will be heard in Westfield, N. J., Pottsville, Penna., Williamstown, Mass., at Williams College; Milwaukee, Clarksburg, W. Va., and a re-engagement on the Olney Series at White Plains, N. Y.

National Opera Club Meets

New England Music was the subject of a recent meeting of the National Opera Club, Baroness von Klenner, founder-president, at the Waldorf-Astoria Hotel. Soloists were Vivian Block and Emily Stephenson, sopranos, who reflected the superior training of Susan Boice; Richard Deneau, tenor; Lela Mae Flynn, soprano, and John Adam Hugo, pianist-composer. Pauline Winslow was at the piano in excerpts from her opera, The Privateer. Guests of honor included Mmes. Guy Gannett, Willis Lyman and Mignon Spence. F. W. R.

Grace Moore Scholarship Founded by Ward-Belmont College

NASHVILLE, TENN.—In honor of its most distinguished alumna, Ward-Belmont College here has established a Grace Moore Scholarship in music. Announcement of the founding was made when the Metropolitan Opera prima donna recently gave a concert in the auditorium here.

Josephine Antoine Concludes Tour to Rejoin Metropolitan

Josephine Antoine, Metropolitan Opera coloratura, returned to her native Colorado to sing at Central City summer opera, Frank St. Leger, conducting. Miss Antoine then tured the South and West, including Atlanta, Oklahoma City, Durham, N. C. (Duke University), Port Arthur. She will be heard during the season under WGN management.

Eisenberg with Seattle Orchestra

Maurice Eisenberg, cellist, was soloist at the fifth subscription concert, on Dec. 9 of the Seattle Symphony Orchestra, Dr. Nikolai Sokoloff, conducting. The orchestra appeared in Yakima on Nov. 26 and in Victoria, B. C., the following night. Next month four performances will be given by the Ballet Russe de Monte Carlo under the auspices of the orchestra.

PASSED AWAY

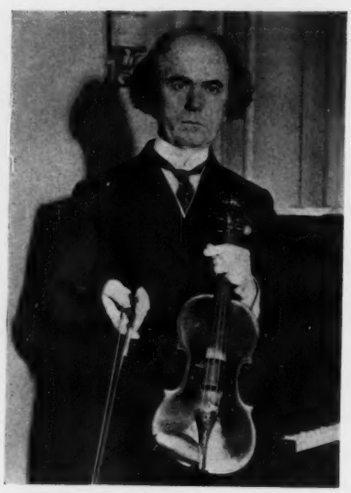

Photo © Sport & General, London

JAN KUBELIK

as he appeared in 1901 when he first toured this country.

Kubelik Passes at 60

Jan Kubelik, 60, noted Czech violinist, died in Prague on Dec. 5. Born near that city, he made his first appearance at the age of 8. When only 12 he entered the conservatory and for six years studied with Ottokar Sevick, making his debut in Vienna. He had toured throughout Europe and this country many times, his last appearance here being in 1935.

During the World War he retired and devoted himself to composition. His works included many orchestral numbers and violin items. He also composed an American Symphony. Kubelik won honors from many courts in Europe prior to the war. Seven children survive including a son Rafael, composer-conductor, and a daughter Anita, violinist.

DR. FREDERICK JAMES KARN, 78, principal of the London College of Music, died on Dec. 4 at Cranleigh, Surrey. He wrote several volumes on musical art forms and analysis. Surviving are his widow and six children.

C. ALBERT JACOB, 76, president of the Mathushek Piano Manufacturing Co., died on Dec. 10 at his home in Scarsdale, N. Y. He had entered the piano business 58 years ago. His widow and two sons survive.

M. JENNETTE LOUDON, pianist and teacher, passed away at her home in Chicago on Nov. 30 after a brief illness. She was founder and pianist of the Beethoven Trio, one of Chicago's best known ensemble organizations. For many years she had maintained a studio in the Fine Arts Building in Chicago. Miss Loudon was formerly head of the music department at Wesleyan College, Macon, Ga., and a member of the faculties of the University of Michigan and Cornell College, Mount Vernon, Ia. Her sister, Emma Loudon Reenstjerna, survives.

KINGSBERY FOSTER, 62, for many years a prominent manager of musical artists, died on Nov. 30 in Newport, Vt. Born at Rock Island, Que., he attended Goddard Seminary, Dean Academy, Tufts College and Harvard Law School. He practised law in New York City for many years and was named head of the Assay Office at 30 Wall St., by President Theodore Roosevelt. He later opened a concert artist bureau and directed the activities of many opera, stage and concert artists, including Olive Fremstadt, Anna Case, Theo Karle, Ruth St. Denis, Richard Bonelli and Ted Shawn. In recent years, Mr. Foster retired to Kingsbery Farms, at Derby, Vt., an original grant from the Crown to his great-great-grandfather, Col. Sanford Kingsbery, associate of Ethan Allen. Surviving are his widow, the former Allison Dodds, a sister, Patti Whitcomb Foster, a brother Hiram E. and a step-daughter Mrs. Stanley McCusker.

RHENE-BATON, 61, noted French conductor and composer, died recently in Paris, according to advices from Europe. He had been the conductor of the Concerts Pasdeloup for a number of years after 1916. A former chorus master of the Opéra-Comique, he had also conducted at the Concerts Lamoureux.

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Heard in the Studios

Queena Mario

John Baker, Passaic, N. J., baritone, has won the Queena Mario scholarship for singers of this register. Mr. Baker has studied with Francis Porter, Percy Rector Stephens and at the Juilliard School. Soloist at St. Paul's Episcopal Church, Great Neck, L. I., he has been heard on WBNX and WNYC. Due to the closeness of the competition, Mme. Mario awarded a part scholarship to Emil Wachter of St. Louis. Mr. Wachter studied at St. Louis University and for the past four years has sung with the St. Louis Municipal Opera.

Vivian Bower, contralto, who has appeared with the Mario Opera Company, will sing the role of Haensel on Dec. 27 with the Kansas City Symphony. Jeanne Madden, soprano, prima donna for two seasons in Knickerbocker Holiday, will sing Gretel. Both are artist students of Mme. Mario. Two former pupils, Georgia Standing and Margaret Codd, were heard in these roles in the Rochester Opera Company presentation of the Humperdinck score.

Edward Kane, just returned from a tour of the South, participated in the Metropolitan Opera Auditions of the Air on Nov. 24.

Catharine Aspinall, soprano, appeared at the recent Worcester Festival in Tales of Hoffmann and also as soloist with the orchestra, under Albert Stoessel's direction, at the young people's concert.

At a recent studio party, fellow students of Mme. Mario's when she studied with Marcella Sembrich, were guests together with those who were in Mme. Sembrich's class at Curtis Institute when Mme. Mario was named her successor. Among the former were Gail Gardner, Anna Hamlin and Ethyl Hayden. About 40 attended.

Elizabeth Simpson

Edwin Calberg, pianist, a member of Elizabeth Simpson's coaching class for several years, presented his 12th annual concert in California on Nov. 18 for the British War Relief. His program included the Bach-Liszt Prelude and Fugue in G minor, the B minor sonata of Liszt, seven Chopin etudes and a group of modern novelties heard for the first time on the Pacific Coast. Numerous encores followed.

Stella Howell Samson and Doris Osborne were soloists recently for the San Francisco Musical Club and the Etude Club of Berkeley. Evelyn Ramberg Olssen, Jean Gray Hargrove and other pianists from Miss Simpson's San Francisco and Berkeley studios are fulfilling concert and club engagements.

Diana d'Este

Mme. Diana d'Este has resumed her teaching season in New York. Norman Roland, baritone, has been touring with Charles Wagner's production of The Barber of Seville. Elizabeth Wysor, contralto, has begun her season of concerts and oratorios. She will make a spring tour of the South, appearing also at the Columbia, S. C., Festival.

Edgar Marshall King, baritone, appeared recently for the Humanist Society, New York. Sara Hernandez, soprano, was heard in the Mexican Fiesta at Nyack, N. Y.

All are artist-pupils of Mme. d'Este.

Ann Chenee

Marking the opening of her new studio, Ann Chenee presented a group of her outstanding pupils in recital. Sheila and Patricia Mettei opened the program with solo numbers and a duet. Naomi Plavin and Zona Goldenberg showed beauty of tone and maturity of style in works of Mozart. Beethoven, Chopin and Rachmaninoff. The latter concluded the program with the first and second movements of Mendelssohn's G minor concerto with Miss Chenee at the second piano.

M. T.

MARTHA BURNETT,

artist pupil of Henry Clancy, recently completed an engagement at the Coq Rouge in New York and now is singing at the Miami Biltmore in Miami, Fla.

Alice Garrigue Mott

After a life-time in the profession of teaching vocal art, in song and speech, and instruction in repertoire, Mme. Alice Garrigue Mott has decided to retire. Many students of Mme. Mott have appeared in concert and opera and also on the recital stages in this country and in Europe.

Grace Bush in New York

Grace Bush, California lecturer and composer, visiting in New York, was the principal artist at Mrs. Curtis Railing's salon, in poems to her own accompaniment, and songs sung by Vivian Black, soprano, Mrs. Railing and John Spring, tenor. Grete Lederer, pianist, Charles Fuller, baritone, the Vass Singers, Mrs. John Henry Hammond, recitationist, and Judson League, accompanist, also participated.

Mrs. Bush gave a program later at the Hotel Empire and also appeared for the Poetry Forum in Steinway Hall and at Susan Boice's musicale. On her way back to California, she stopped in Chicago and was presented there by the MacDowell Club. During her trip she also was heard at the Ogontz School, Philadelphia; in Cleveland; National Park College, Washington, D. C.; and in Chicago for the local League of American Penwomen and the Illinois Federation of Women's Clubs.

Harold Berkley Conducts Elijah

HARTFORD, CONN.—Conducting the Hartford Oratorio Society for a fifth season, Harold Berkley, New York violinist-conductor, led the group of 200 singers in Mendelssohn's Elijah on Dec. 9 at Bushnell Hall. The Society was accompanied by an orchestra of fifty players and the soloists were Frances Newsom, soprano; Gertrude Berggren, contralto; Donald Gage, tenor; Wilbur Evans, baritone, with Stanley Usher at the organ. The performance was received by a large audience with much enthusiasm.

R. M.

Mannes to Open Series at Metropolitan Museum

David Mannes will open the 24th season of free concerts at the Metropolitan Museum of Art, New York, on Jan. 4 in the first of four orchestral programs. A complete symphony will be played at each concert and two of the four programs will illustrate a specific theme.

The Dance in Music will be the subject at the first concert when two Slavonic dances of Dvorak, the dances from Bach's suite for flute and strings, a Strauss waltz, a tango by Albeniz and a contemporary American dance number will be played. On Jan. 18, at the third concert, Nature Studies in Music will be illustrated by Mendelssohn's Hebrides overture, Borodin's On the Steppes of Central Asia, the Forest Murmurs from Wagner's Siegfried, Smetana's Moldau and Morning from the first Peer Gynt Suite of Grieg. Symphonies to be played include the Eroica of Beethoven, the second of Brahms, Haydn's London and Tchaikovsky's fifth.

Two Stradivarius violins bequeathed to the Museum by Mrs. Annie Bolton Matthews Bryant in 1933 will be used by the orchestra. Mr. Mannes will play one of them in the Strauss waltzes.

Manhattan School to Present Artist Recital Series

The Manhattan School of Music, Janet D. Schenck, director, announces an Artist Series of three concerts, the proceeds of which will be given to the Scholarship Fund. Harold Bauer gives the first concert on Dec. 20, presenting a Bach concerto program assisted by soloists and orchestra of the school, with Hugo Kortschak conducting. The second event will be Frances Hall and Rudolph Gruen in a two-piano recital on Feb. 5. Dora Zaslavsky and Oliver Edel will appear in sonatas for cello and piano on April 28.

Maria E. Drake Named New Head of Phila. Conservatory

PHILADELPHIA.—Maria Ezerman Drake has been appointed managing director of the Philadelphia Conservatory of Music to succeed her mother, the late Mrs. D. Hendrik Ezerman. The appointment was announced by the Board of Trustees and Directors.

Robert Malone Choral Scholarship Society Musicales

The Robert Malone Choral Scholarship Society had an active month recently. The organization gave a concert in the Hotel St. George, Brooklyn, featuring Scenes from the Operas, and on Nov. 24 in Carnegie Chamber Hall, New York, Stanley Jobes, tenor, and Lucille Mitchell, soprano, were presented on the program of the Malone Monthly Musicales. The program opened with the Miserere from Il Trovatore.

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Denver's Three Orchestras Under Civic Sponsorship

DENVER, COLO.—In nineteen years of existence the Denver Civic Symphony Society has grown steadily from humble beginnings to a position of importance in the music and educational life of the community.

At one time Denver had a Philharmonic Orchestra, but lack of funds ended the venture. At that time there were no radios. Imported orchestras were few and their cost was excessive. Such was the background this group of civic-minded men and women faced when, in 1921, it undertook the establishment of a symphony orchestra. They modelled it after the Chicago Civic Orchestra, which combined both amateur and professional musicians.

Loyal Support of Citizens Won

The group was fortunate to receive not only the backing of music lovers, but the support of the Musicians' Protective Association. From the beginning, Denver musicians headed by Horace E. Tureman, the first and only conductor of the orchestra, have displayed an unfaltering devotion to the plan. Twice a week for eight months each year, for the past nineteen years they have practiced together faithfully. When they have lacked the necessary instruments, there has been no thought of importing players to fill certain chairs. Conductor Tureman obtains the required instrument, and teaches his musicians how to play it. The orchestra personnel includes professionals cheerfully keeping time and tune with students and amateurs and music lovers from every walk of life.

That Denver's is an achievement of merit is recognized not only locally, but among distinguished musicians throughout the nation.

Balancing the Budget

The operating plan of the Civic Symphony Society, which has been hailed as unique and has certainly proved successful, is based primarily on sticking to the budget. "No matter how small, keep it balanced" is the slogan, with the result that three orchestras are maintained on an average budget of from $20,000 to $22,000. Funds for the support of the project are secured from memberships in the Society ranging from $1 to $500, and from the sale of tickets. In addition, the city has recognized the plan as of such civic value that it provides free use of the municipal auditorium, and the City Council votes $2,500 a year toward the fund. The auditorium seats 3,000 people and each concert finds it practically filled.

The Civic Symphony Orchestra gives five concerts each season, offering its programs on Sunday afternoons at admission prices as low as 10 cents and no higher than 50 cents. It presents as soloists talented local musicians, young artists needing orchestra experience, and occasionally artists of national reputation.

The Denver Symphony Orchestra, composed of 75 professional musicians, was established seven years ago, and presents five evening concerts. Distinguished soloists are presented with the group. Admission charges to the evening concerts are slightly higher than for the Sunday afternoon concerts, ranging from 25 cents to $1. The concerts are sold as a series of nine, including the afternoon and evening concerts, at a top price of $5.00 for all nine and as low as $1.35. Audiences are assured of hearing the finest of the standard symphonic works at these concerts. Modern works are added also, when funds in the treasury are sufficient to permit the payment of additional royalties.

Junior Orchestra in 6th Year

The Junior Symphony Orchestra, now in its sixth season, was formed to provide a stepping stone for young musicians, who have passed through the music departments of the public high schools, and wish to continue their symphonic work. This group gives two concerts a year and charges an admission of 10 cents.

The orchestras are truly civic groups. Men, women and children in every walk of life thus hear the world's greatest music and are vitally interested in the Society's program and plans. Business men are appreciating more and more the value of the type of advertising for Denver provided by the Civic Symphony Society.

Mrs. George E. Cranmer is president of the Society, and members of the board of directors include business men, bankers, scholars, club women, women interested in the arts—a truly representative group, encouraging orchestras to set higher goals for accomplishments.

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Jeanette MacDonald Sings in Westchester

WHITE PLAINS, N. Y.—Jeanette MacDonald made her first recital appearance in the New York Metropolitan area at the County Center in White Plains, Dec. 4, as an added attraction of the Olney Concerts. A large crowd was enthusiastic over every song, from Mozart to her song-writer husband, Gene Raymond. A glamorous picture on the stage, Miss MacDonald scored the greatest hit with her admirers in the Jewel Song and in the long list of encores which were taken mostly from her picture successes. Giuseppe Bamboschek, accompanist, was heard in two solo numbers by Liszt.

The Olney series opened this season with a concert by Paul Robeson, whose program consisted of folksongs and spirituals. Clara Rockmore, thereminist, was an interesting assistant artist. Lawrence Brown and Eugene Helmer were the two respective accompanists. The Ballet Russe de Monte Carlo was the third Olney attraction. E. H.

Apollo Club Gives 191st Concert

Alfred Boyce conducted the Apollo Club of Brooklyn in its first concert of the current season, the 191st since founding, at the Academy of Music in Brooklyn, Dec. 3. Elgar's marching song, Remember, and his Land of Hope and Glory, both sung with vigor, were followed by God Bless America, in which the audience joined. Of fine delicacy were Sylvelin by Sinding, with tenor solo sung by Walter Sellers (it was repeated); A Dream by Grieg; and Cornelius' Christ-Child, the tenor solo by David Magill. Harold Crawford, tenor, was heard in Enrico Barraja's Naples, the composer taking a bow for the rhythmic work. Conductor Boyce received frequent ovations.

Vivian Della Chiesa, lyric-coloratura soprano, won vigorous applause after her aria from Le Cid. Altogether charming were the grace and delicacy of her singing of Warren's Dreams and Shoes by Manning, with a big climax in Yesterday and Today by Spross. Her coloratura facility was displayed in O Had I Jubal's Lyre by Handel, and several encores. Edward Hart was a capable accompanist to the soloist, and Theo. Schaefer and Charles O. Banks were at the piano and organ for the choral group. F. W. R.

Symphony Society of San Antonio Thrives

Orchestra Under Reiter Has 2,000 Gain in Subscribers

SAN ANTONIO, TEX.—Organized in 1939 and supported by private contributions, the Symphony Society of San Antonio, with an orchestra of 98 musicians, twenty percent of whom are non professionals, is embarking upon its second season with an encouraging increase of 2,800 subscribers over the 800 of last year.

Under the conductorship of Max Reiter during its first season the Symphony Society presented as guest artists on its series of four concerts, Alec Templeton, Zinka Milanov, Jascha Heifetz, and Nino Martini. This year the number of concerts has been increased to five and was most auspiciously began with Lily Pons as soloist. Leonard Warren, Percy Grainger, Mischa Elman, and Grace Moore will follow.

All concerts are given in the Municipal Auditorium, which seats 6,000, and was filled to capacity for Miss Pons' appearance with the orchestra.

Luboshutz-Nemenoff Duo Lists 57 Concerts on Tour

Fifty-seven engagements of which 33 are under the management of the Civic Music Concerts, are being fulfilled this season by Pierre Luboshutz and Genia Nemenoff, duo-pianists. Re-engagements include appearances for the Haarlem Philharmonic Society of New York; for the Harvard Musicale in Boston for the third time; at Syracuse, N. Y.; Lowell, Mass., Dubuque, Wichita Falls, Worcester, Mass., Paterson, Daytona Beach, Asheville, Ashland and in Sheboygan. These are prior to their appearance in the Hurok Carnegie Hall, New York, Series on Feb. 24.

Other concerts will be played for the Y.M.H.A., in New York, at the University of Kansas, Wilson College in Chambersburg, Penna., at Bowdoin College and East Carolina Teachers College, Greenville, N. C.

University Symphony a Feature of Lawrence, Kan., Calendar

LAWRENCE, KAN.—The University Symphony, of the University of Kansas School of Fine Arts, numbers 100 players under Karl Kuersteiner. Besides the Artist's Course which the University presents, musical fare is also provided by the University Band under Russell L. Wiley; the A Cappella Choir under Dean Donald L. Swarthout, who is in charge of all musical activity on the campus, and other groups.

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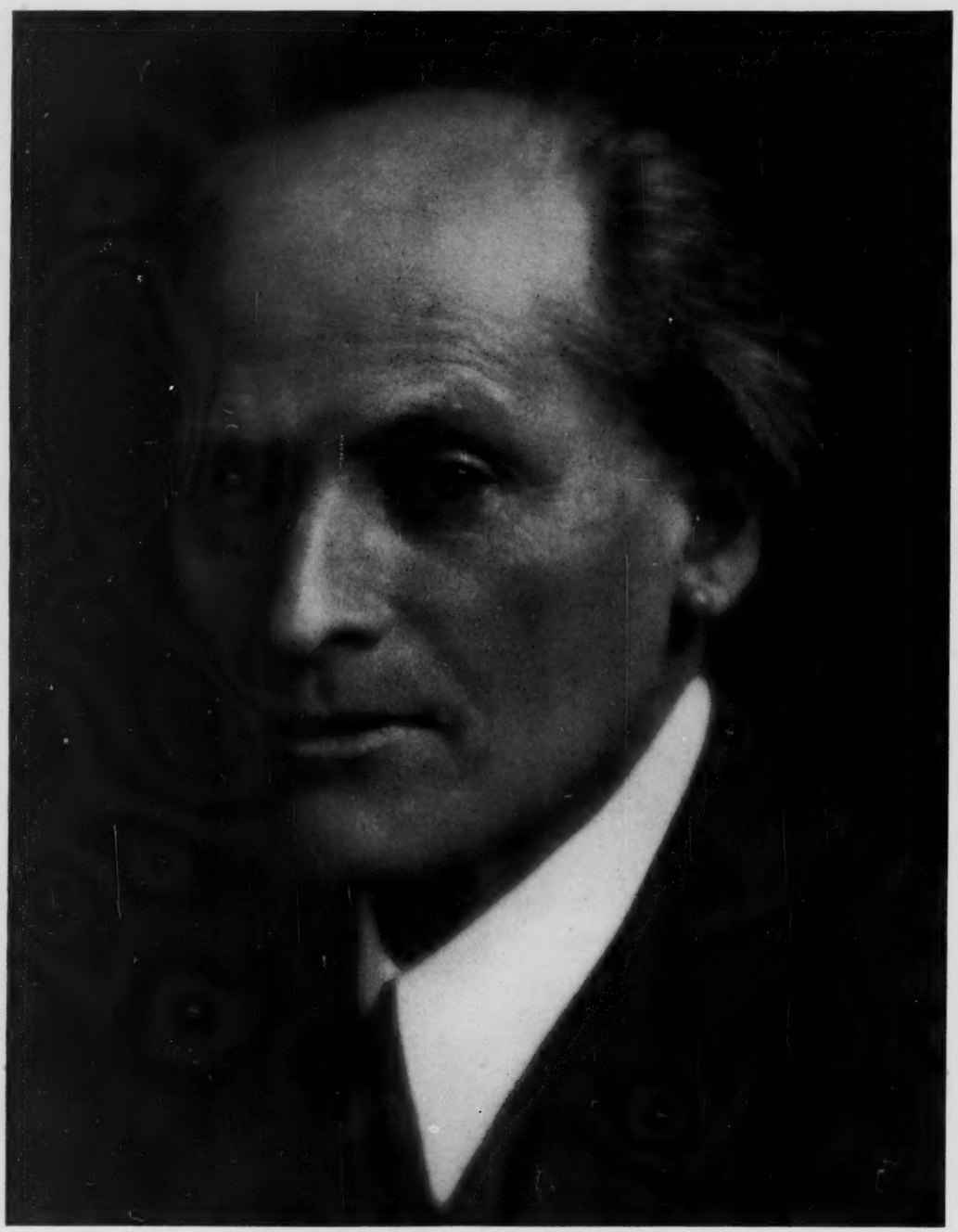

CARL FRIEDBERG

Master Pianist, Pedagogue and Interpreter

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